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The ultimate purpose of honors programs in English is to break several educational "locksteps" which have been felt to retard student incentive toward maximum achievement. The sophomore course is a point of departure for a series of courses to prepare the superior English student for the college level course in his senior year. Units of composition and critical thinking as well as vocabulary and grammar mechanics are included in the course. Units in literature concern American literature and a study of the short story.

The eleventh grade course links the tenth grade and senior level courses by covering a wide range of world literature with the main emphasis on using it as subject matter for composition and discussion.

The purpose of the senior level course is two-fold: (1) a survey in English literature, (2) study of effective writing skills, with special emphasis on essay writing.

The college level course for specially selected seniors is one of enrichment in both composition and literature.

Course descriptions include suggestions for course content, course outline, texts, aids and references.

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CURRICULUM GUIDES

for

ENGLISH: HONORS GRADE 10
HONORS GRADE 11
✓SENIOR A GRADE 12
✓ADVANCED PLACEMENT
(College Level) 12

SECONDARY CURRICULUM

BULLETIN NO. 115

KANSAS CITY, MISSOURI

PUBLIC SCHOOLS

1961

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Acknowledgement is made to the Kansas City, Missouri, teachers of English who provided suggestions for these courses.

Gordon E. Wesner

Assistant Director of Secondary Curriculum

PREFACE

TO ALL TEACHERS OF ENGLISH "A" CLASSES (HONORS):

Please read through all of these courses of study in their present tentative form for these reasons: 1) The right hand should know what the left one is doing 2) The detailed method-suggestions in any one course of study and not in another can be adapted. They are teacher suggestions and, while not revolutionary, do give some new ideas 3) In no other field is it so important to be sure of purposeful coordination of effort as in English. The need for revision so that there is definite agreement on what will be taught in each of the three years can be best approached if all teachers involved have a picture of the whole program, not just their own segment.

TO NEW TEACHERS OF ENGLISH "A" CLASSES (HONORS):

The methods and detailed suggestions you will find in the courses of study are intended to help you, not to make you feel "smothered." Your own initiative is a vital element in your teaching: use it! But our honors program will gain strength in direct proportion to the degree to which we have materials, efforts, and goals in common. There is nothing static about these guides; if you have suggestions for better ways or better content, they will be welcomed at the Secondary Curriculum Office. Meanwhile, we hope you will find a sense of security in the de-scription and pre-scription offered for this year.

TO ESTABLISHED TEACHERS OF "A" CLASSES (HONORS):

Nothing in the following pages is intended to challenge your philosophy of education, your intelligence, or the accomplishments you have already made. Indeed, you are responsible, in part, for this effort at consolidation of effort because you have often expressed the wish for greater unity in your own English departments and in the English system as a whole. This step in the honors program may well lead to similar effort for regular English classes.

Please bear in mind, as you read, that there are teachers new to this field and new to teaching. Perhaps what seems "self-evident" to you is a "revelation" to another. Your help and cooperation in your own building with all the teachers working in English-A (Honors) for grades 10-11-12 can mean a great deal. And your suggestions, directed to the Secondary Curriculum Department, will be most useful for revisions.

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ENGLISH: HONORS COURSE GRADE 10

OVERVIEW

The ultimate purpose of an honors program in English is that of breaking several educational "locksteps" which have been felt to retard the incentive toward maximum achievement in our schools. Gifted students are sometimes thrown permanently off-stride by being subjected to the cadence of the mass, and by being offered no alternative path or pace to that of the majority. Gifted English teachers also are sometimes lost to the profession by finding no alternative to the seniority "lockstep," no fully appealing challenge in the passing years, and no means of demonstrating qualifications for professional advancement, merit pay, or more equitable balancing of the faculty work load. Both students and teachers must gain a heightened sense of the suitability of their daily actions in making use of their respective endowments and in leading to the encompassment of their respective ambitions.

Working at the sophomore level, the teacher should reflect on the fact that already many of his incoming students have had long experience with locksteps and have adopted patience, neatness, quantity, and appeasement of the drillmaster by bland agreement as the Hut, Tue, Thee, Foar-r count to be conformed with in school life. But such should not be made basic elements in the work of an honors student, just as physical cleanliness, however much an attribute, should not be dealt with as a basic attribute in the work of a ballerina. However desirable, the trait should not crowd into the reviews: "Tonight Alexandra Danilova attained physical cleanliness!" The best response to her dancing would be one in which simply no mention of the quality need be made! If the teacher emphasizes originality, clarity, economy, and depth of interpretation, he should turn out students who proceed intellectually more like the dancer than the infantryman, and whose cultural effect may prove to be similarly differentiated.

Under the present system, this course is the first real point of departure for the intellectually superior English student as he is diverted into a special program of preparation for advanced college placement. It is vitally important that each sophomore teacher try to make the work rewarding enough to sustain the hopes which rest very crucially upon it.

GENERAL OBJECTIVES

For society: the early discovery, development, and utilization of superior young people, whose talent is needed in order that our culture may further advance.

For the high school: the timely placement of the gifted student within an atmosphere where he may achieve and maintain standards of scholarship fully worthy of his ability.

For the individual honors student: the offering of broader access to the linguistic skill and knowledge implicit in leadership, by means of experiences which should foster rather than discourage creativity, and which, after a program of strenuous challenge, should contribute to the maturing of his thought-process and help in securing advanced standing when his time comes to enter college.

SPECIFIC OBJECTIVES

Improvement of composition techniques

Cultivation of justifiable pride in the ability to evolve ideas on paper.

Mastery of a smooth, consecutive, and purposeful style of expression.

Acquisition of the ability to write in an abstract as well as a highly specific manner, and to handle technical as well as imaginative writing projects and develop such compositions according to systematic criteria.

Development of orderly means of reasoning.

Confirmation of the habit of using knowledge accurately and taking pains to verify information acquired "by ear."

Choice of genuinely thought-provoking topics, and priority upon concise and original execution of written work instead of concentration upon bulk.

Attainment of a specific composition goal each week.

Strengthening of the sense of the value of revising and eliminating the weaknesses pointed out upon themes.

Use of a standardized style sheet, embodying requirements for the format of papers. (Distributed to schools in October, 1959)

Ability to present manuscripts in a form consistently correct enough for publication.

Removal of inhibitions which stifle the sense of conficence and ease in th production of written work.

Preparation for even more intensive composition practice in the junior year

Improvement of reading habits and tastes

Cultivation of an enduring love for reading as a pleasurable activity.

Establishment of a tendency to adopt books of lasting significance, rather than mere teen-age fad selections.

Familiarization with well-chosen pieces of American literature for the following uses: to arouse discussion and analysis; to serve as models for writing; to create an enlightened .. artistic taste; to broaden the intellectual outlook; and to acquaint the student with stories, characters, and concepts which make up a part of the common language of educated peopl

Development of diversified reading methods.

Skimming and forming an "overview."

Close reading: sharply grasping the details of thought-content; perceiving emotional coloring, slanting, and propaganda; responding to the effect of imagery, irony, recurring patterns, and other devices which give the selection unity and beauty as a work of art.

Increasing the speed and efficiency of the act of reading, including obse vation and referral of reading handicaps.

Improvement of the command of English mechanics

Awakening of interest in making optimum use of time.

Expanding the power to use reference materials, to take notes, to construct footnotes and short bibliographies.

Consolidation of outlining and precis-writing skills.

Perfecting of ability to read and carry out directions independently of teacher guidance.

Effort to reduce factors, such as home distractions, unjustifiable work at after-school jobs, excessive participation in certain extracurricular activities, awkward research procedure, demoralizing friendships, etc., which retard efficient studying of seem inappropriate to the young person's age and intellectual level.

Improvement of vocabulary

Understanding of the full utilization of the resources of the collegiate dictionary.

Expansion, by a variety of means, of the quantity of the student's vocabulary.

Extension of the student's facility with synonyms.

Emphasis upon discrimination in choice of words, and upon precision and subtlety of diction.

Fostering of a concern for vocabulary-power which will become a matter of conscience and will sustain itself thereafter.

Improvement of critical thinking

Cultivation of an active attitude when reading or listening.

Isolation and analysis of opinions, elements of hidden persuasion, and steps in reasoning; and growth of the ability to dispute conclusions.

Comparison or contrast of the beliefs of others, as against one's own.

Power to anticipate the "drift" or point toward which an author or speaker is building.

Suspension of judgment until all data have been gathered.

Perception of unique patterns in the ways individuals express themes themselves.

Cultivation of the necessary corallary to independent thinking: awareness that others may have different conclusions worthy of respect even in disagreement.

Engendering of ideals and attitudes

Stimulation to regard precise and interesting language use as an art, bearing in mind that such a student earnestly likes what is inspiring and constructive, even though it may be "hard."

Inspiration for him to relish the course thoroughly and to prize the feeling he has that language is becoming his talent.

Encouragement of the student to feel great responsibility for his own learning by delegating to him a share of the teaching (out of the belief that teaching something is the best way to make the learning of it important.)

Building of a tolerance for new thought and a deep respect for learning; and a recognition of the efficacy of language power in the lives of the great.

Motivation to improve beyond the level of the crowd in the perfection of his English speaking and writing, by seeing that such desire may determine his place in society. At the same time, he must avoid snobbishness by being made to recognize his heightened responsibilities because he has been given a fine mind.

Exact perception of his own strength and weakness in language use and in thought.

Orientation toward challenge and enrichment of work, not toward speed or sheer volume.

Experience of the thrill of creativity.

Production of genuinely imaginative writing. (Let the teacher assume it can be done at this age!)

Enjoyment of reading for the discovery of hidden aspects of thought.

Appreciation of the capture of original insights.

METHODS, PROCEDURES AND TECHNIQUES

Modified physical set-up of the room.

Provide an informal setting for a relatively mature group whose maximum number shall be limited to twenty. Organize the room so that each youngster may give abundant expression to his interest in language and may exchange and test ideas profusely with his classmates and his teacher.

Many cities have found almost essential the use of a seminar-type class procedure based on an open square arrangement of tables, to allow face-to-face discussion. Such a plan appears mandatory for getting the seminar atmosphere and for managing a room in which many individualized and socialized workshop operations, drama performances "in the round," and frequent just plain good conversational meetings of minds are to be effectually staged.

Improved contact with parents.

Since these students will consistently have parents who are active in community affairs, interested in the school involvements of their children, and responsible for abnormal financial expense and long-range planning, the teacher should make some kind of periodic telephone or other contact to supplement that of the routine Grade Report Card.

Improved relationship with students.

Since there is little fear that the teacher of such a course might be deficient in professional responsibility or in disciplinary control, it can be frankly recommended that policies of delegating responsibility and of creating an intimate class spirit be made the keynotes in the teacher's relationship with these wonderful young people.

Delegating responsibility stimulates mature conduct among the pupils. When suitable moments can be found, a youngster may serve periodically as critic, apprentice-instructory test-maker, lecturer, committee chairman, vocabulary expert, etc. As he takes on extra responsibility toward his classmates and struggles for the clear, methodical, and appreciative touch he feels to be required of him, the whole process of learning develops new significance in his mind. Teaching something is the best way to make the learning of it important.

Creating an intimate class spirit assures fuller and more uninhibited efforts and brings deeper understanding of the mutual hopes of teacher and child. Since talking has long been acknowledged psychologically as an alleviant of tension and fear, the youngsters should be given many assignments in the oral interpretation of literature, the staging of debates, panel discussions, prepared and extemporaneous speeches, interviews, rumor clinics, etc. They should attempt role-playing and should write and perform their own plays and skits. Certainly, there would be incidental benefits from these respective activities- proof of true reading comprehension, the gaining of confidence and organizational power, the curbing of the garrulous and egotistic tendencies of some students, the broadening of sympathies, the ability to concentrate, discriminate, and maintain courtesy while listening. But most of all, the class member must be caught up into the spirit of his group and be made to put up some stakes of his own in the common jack-pot.

Teachers should also try to follow the lives of honors pupils beyond the classroom by encouraging them to practice leadership and achieve prominence in the use of English skills in such civic projects as church, lodge, Y.M.C.A., Y.W.C.A., or other organizations which might be interesting to the individual pupil.

Equitable system for counting grade-values.

Principals of individual high schools can furnish a statement of the newly-adopted system for computing scholarship points and figuring the grade-index of honors pupils. This system provides for the gaining rather than the losing of status by such ambitious students, because of the extra demands imposed upon them.

OUTLINE OF COURSE (Semesters 1 and 2)

I. Composition

A. General procedure

Give students definite practice in writing the four forms of discourse: exposition, description, narration, and argumentation. Honors students are to feel a greatly intensified responsibility within the composition field, accomplishing at least one definite writing goal each week, and producing papers which invariably reach some kind of audience, whether it be the teacher or the class.

Such weekly compositions need not exceed 200 words or one paragraph, so long as they are highly refined in quality. Written work can be and sometimes ought to be criticized by the young author's fellow students, rather than by the teacher. As one Kansas City teacher states, "These boys and girls can sometimes astonish me with their discussions of unity, coherence, and word choice, and with the keenness of their discriminations expressed toward each other's themes--if only given the chance to participate in the critical process."

It is recommended that for expository material the student should come to draw heavily from his current reading; and that for creative material he should primarily utilize his own real experience, his fund of personal and familiar impressions, so that his effect may be a meaningful and genuine one.

Not only should papers be very conscientiously planned in advance and given to the teacher in correct form, but they should be carefully revised or rewritten for the improvement of defects after criticism has been received. Then papers should be accumulated in individual files within the classroom where they may be of reference value to the student and the teacher in measuring and sustaining progress.

Teachers should keep uppermost in mind the need to help students develop paragraphs and whole essays from a single germinal detail, from an otherwise-barren generalization, from a topic sentence, or from some other central stimulus. Show them the variety of methods of development of the idea, and "milk" their minds for complete development. For example, a student may already have this "germinal" sentence but not know that more can be done with it: "He was at his funniest when sleeping on his front porch." Here is a suggestion of the emotional response to be fermented by means of detail. Can we contrive to stir up "fun" by the description of the porch, the house, the other people within it, or the neighborhood? With what kind of funny physical attributes could the sleeper be endowed? And what kind of habits? What kind of dreams? What kind of estimation among those who observe him? What kind of predicament might such a personality fall prey to in his moment of slumber?

Through this entire outline of the course, systems for DEVELOPING IDEAS have been copiously furnished. The common formula of them all is (1) adopt a general thought, and (2) elaborate upon it by supplying particulars.

B. First semester: the mastering of fundamental expository skills.

1. Practice outlining and making a precis from the work of another. Introduce this task not as busy-work, but as a means of perceiving organization. The introductory chapter, "The English and Colonial Period" in the required anthology of American literature, American Writers, can be used for this purpose, as well as appropriate magazine articles on New England, the Puritans and the Cavaliers, early American folkways, etc.

   Call students' attention to the fact that a gathering of topic sentences from the various paragraphs, when properly grouped and subordinated, should make an excellent outline; and that the tying together of these outlined items, with smooth transitions and properly applied emphasis, should make an excellent precis

2. Practice gathering and arranging ideas of one's own into outline form as a preliminary step toward writing. Also, practice making a precis of what the student expects would be the major idea of a theme written from such an outline. This work should help a student clarify his central purpose and feel the importance of subordinating his subsidiary topics in proper relationship.

   A typical project stemming from such an approach might be, "What I Already Knew--or Thought I Knew--about Colonial Times." Incidentally, that topic allows for an interesting and intentional listing of many childhood misconceptions about the past, thus stirring the sense of humility, producing self-criticism, and fostering research, in addition to accomplishing the primary aim of gathering ideas, outlining, and precis-writing.

3. Practice writing an actual essay from the outline and precis of the lesson mentioned above. Put emphasis on the full development of each germinal detail, otherwise-barren generalization, and topic sentence.

   Here the teacher ought to be expecting shortcomings in the paragraph development of the incoming essays; but he should have seen to the issuance of a standardized style sheet on the format, mechanics, and correction symbols to be used on papers (consult TEXT, REFERENCES, MATERIALS of this guide) so that the essays will at least be capable of easier marking. Oral reading, meanwhile, from the hilarious muddle of American history and literature, *It All Started with Columbus*, by Richard Armour, McGraw, 1953, is great fun.

4. Conduct a general class attack on sample faults of sentence-writing and paragraphing revealed by the first themes.

   Here is a system found supremely useful in training the youngster's faculty for full and methodical development of thought, the foundation of both the sentence and the paragraph.

   Begin with brief, two-step definitions of words, using (1) a Genus, and (2) a set of Differentiae. "A chair is. . .a seat (seat is the already somewhat restricted Genus or kind of classification in which a chair belongs). . .single, movable, with a back (those are the Differentiae, which distinguiah the chair from other seats and thus differentiate and individualize it within its Genus.) A canal is. . .a waterway (Genus). . .artificial, used as a navigation route between rivers, lakes, and seas." (Differentiae)

   "A chair is a single, movable seat with a back," and "A canal is an artificial waterway used as a navigation foute between rivers, lakes, and seas,"--these are effective and rather completely developed ideas in sentence form. They show the sentence as the statement of a basic thought, narrowed and clarified by restricting phrases and clauses.

   Now, teach students to write extended definitions of broader concepts by enlarging the Differentiae to include examples, quotations from authorities, reasons, comparisons and contrasts, practical applications, historical parallels, etc. Let them experience how almost any subject can be thus developed BECAUSE EVERY SUBJECT IS ONLY AN EXTENDED DEFINITION OF SOMEONE'S THINKING.

For example: "All cud-chewing animals can digest cellulose." Though this may seem a hard idea to crack open, its possibilities can be started flowing out. It is only a basic statement (like that of the simpler Genus above) needing to be put through an enlargment of its clarifying and limiting circumstances (like the simpler Differentiae above) for it to grow into a rather completely developed paragraph. One may think up examples, reasons, comparisons and contrasts, and practical applications, which begin to flow out of the basic idea as follows:

> All cud-chewing animals can digest cellulose. Examples of such animals, sometimes called ruminators, might include horses, cows, camels, sheep, and goats. The biological feature of these animals which allows them to ruminate is their possession of compartmentalized stomachs containing rumen and certain gastric enzymes that can break down even wood and paper material so as to render it nourishing. And the chief ingredient of such wood and paper material is, of course, cellulose. Hence one may understand the popular accounts of goats eating tin cans--they are really eating only the paper labels--and picket fences; and may appreciate why such creatures can survive in sparse pasture and prosper even when their feed is heavily adulterated with sawdust! Human beings, however, since they are not cud-chewing animals, could not derive nourishment from the ingestion of such material. If they consumed it, it would merely pass through the alimentary system as "bulk" in the diet.

Make full particulars flow out of the basic idea.

5. Next, give students practice in using the "full-development-of-an-idea" system to handle certain projects in technical writing.

Device--Clear description of a device is really only another definition project. The student might find information about some implement used in early America--a primitive churn, a muzzle-loading firearm, a printing-press like Benjamin Franklin's--and attempt its depiction in words. (No sketches allowed!) He should strive to create a simple image of the shape and size of the device as the basic idea of his composition; and continue by filling in detail on the kind and arrangement of parts, the substances of which they are made and why, and the purpose which each part serves--as the development-material. Of course, the student might also attempt devices such as air-conditioners, record-changers, skin diving equipment, etc. which he uses in his hobbies or his home.

Instructions or "How To Do It"--This useful exercise might be tied onto another device project similar to the one just covered. Now, having portrayed the device, the student strives to explain its operation. Telling the main aim of the operator would be the nucleus or basic idea of the explanation; and the various utilizations of the parts and the physical motions required would be the development-material.

Process--Here the student may decide to tell how a New England water-mill ground our forefathers' grain, how glaciers leave their marks, how slobs change back into students during September. The change of the raw materials into the finished product may be the nucleus; and the stages of the change, the influential factors, the possible complications and resistances in the process may be the development-material.

Directions--An assignment in the giving of clear physical directions toward some destination is another technical project which can be tied to early American literature and to the real experience of the student. "The Way from Boston to Old New York," or "Reaching My House from School" are possibilities. Concentrate, in the nucleus, on setting forth general compass directions, distance, and neighborhood. Then provide, as development-material, the street names, turnings, time and space between, landmarks, and specific location and picturization of the destination itself.

All these technical writing projects can be carried out by the same method, that of developing a general aim by means of limiting and clarifying particulars. Such experience should help the student gain confidence in his power to write an orderly description of physical objects and to realize the need of a system in making any explanation.

6. Practice writing themes which express opinions or attempt to persuade. A splendid model in American Writers which should be read and discussed is Patrick Henry's "Speech in the Virginia Convention." By now the student should have little trouble in summing up and arranging his opinions, and even in developing them by means of examples, reasons, and other forms of detail. But he should be helped in seeing the psychological effect of his views upon others and in mastering the rhetorical and emotional touches which lend persuasiveness. His subject might be, "My Views upon the Behavior of England toward Her American Colonies," "What I Think about Original Sin," "How I Would Like Living in Ancient Salem (or in Rip Van Winkle's Village)" or any of various modern subjects, particularly controversial ones, in contemporary adolescent living.

   The teacher should certainly allude to word-connotation; point of view; the rhetorical question; periodic, balanced, and parallel sentence structure; reiteration; sharpened phrasing; musical language, attained through such devices as alliteration; and elements of slanting and propaganda. The use of examples from advertising on the mass media may be valuable.

7. Practice writing library research papers. In the present division of the outline of the course, many suggestions have already been made of assignments requiring research. Biographical, critical, and historical events are almost infinitely profuse in the span of American literature and of alert modern living. Emphasis should be placed on efficiency in gathering material and on expanded reliance upon reference materials beyond the encyclopedia shelf. Abundant use of the periodicals adds much color and interest to research activities. The student should also be led to choose individual books of a scholarly character, always selectively making use of the index so as not to feel overwhelmed.

During this year he should master research method on the high school level and within the limits of the high school branch library; and should learn also to write footnotes and short bibliographies. He should be guided toward the investigation of debatable rather than "cut-and-dried" historical, social, and literary questions. He should be lectured on plagiarism. He should be shown the need of reading widely enough to become a small-scale authority on a subject, who takes in knowledge, lets it seep through his own body of previous information and opinion, and at last draws off the distillation as he tells his findings in original words and patterns. He must also see the importance of trusting his own responses, deletions, abstractions, and linkages of continuity

8. Practice reviewing books, with emphasis on plot, characterization, setting and theme. The teacher may want to issue a standard book report form, but may allow oral reviewing, individual conferences, round-table discussions. The library's series of weekly radio programs called "The Teen-Age Book Parade," in which outstanding high school boys and girls are invited to appear, is another possibility. If the teacher wants this program to be revived, they should let the Secondary Curriculum Office know.

C. Second semester: the mastering of more personal and creative problems, based on analysis of literary models.

1. Practice writing effective business and interesting social letters. Merely ask the student to let the teacher see and grade him upon one letter of each kind which he will have a natural occasion to write for any reason during this half-year. A youngster may be writing to a pen pal, thanking someone for Christmas gifts, applying early for summer work, or writing a business or social letter for one of many reasons. Have him present a draft to the teacher far enough ahead for the letter to be revised and rewritten in time for mailing. The student will find excellent specific help by looking in the index of the required textbook of mechanics, English, Grammar and Composition, under the specific subject of "letters."

2. Practice writing sensory descriptions. Write paragraphs covering a single situation perceived through each of the five senses, one at a time. For instance, "A Stopover with Thoreau at Walden" (see American Writers, p. 262), "In the Pilot-House with Young Sam Clemens" (p. 300), or "Lunchroom Magic at Paseo High."

3. Practice writing descriptions that have orderly progression. Explain the need of arranging details according to a scheme. Discuss the meaning of foreground-to-background progression, top-to-bottom, circumference-to-center, brightest-to-darkest, rank in time or in order of magnitude, or any of the other psychologically established systems.

Read Shakespeare's description of the scene from the brink of the cliff, in King Lear, Act 4, Scene 6, lines 11 and following for an example of a "downward and farther downward to the bottom, and then outward and farther outward to the horizon" progression. Also read Keats' description of the triple-arched casement in Madeline's bedchamber ("Eve of St. Agnes" stanza 24 and following) for a progression from lighter to deeper colors in the stained glass, arranged in a circumference-to-center design, the richest and most central color of which (crimson) is then projected by the moonlight across the room to fall on the sleeping girl herself; who is incidentally then compared with a rosebud (crimson?) closed at the end of a day's blooming. On p. 389, lines 13ff., in American Writers, have everyone read Jack London's description of the canyon, in which he first travels our eye from the pool of the canyon to the far side-wall; then down the canyon; then up the canyon to the mountain rim and the sky beyond.

Then, by varying the order of the sentences, the teacher can demonstrate how the scrambling of each of these three progressions ruins its descriptive force.

Following that experience, ask each student to describe a face, a figure, a sign, a building, a scene, or any item familiar to most of his classmates. Have him specify the scheme he is using and consciously work with this problem of spatial point-of-view. Have him perhaps write a second version of the same description in scrambled progression to challenge the sense of discrimination as he reads each version (unlabeled) to his classmates and asks if they can pick the better one.

Call upon the students to watch for further examples of the methodical controlling of the reader's attention as they continue their literature survey.

4. Practice writing a character sketch. Select someone--perhaps the teacher may wish to act as the "exhibit"--to enter the room and perform a series of actions and say a few words very subtly suggestive of undisclosed personality traits, such as worry, prejudice, favoritism for some class member, etc. Prepare the students to observe and note for reference as much as possible about the characterization being presented, from details of grooming, phraseology, and movement, to any other factors which would prove keen observation of a human being. Then let everyone contribute his findings, while the teacher fills the blackboard with a list of the kind of notations that ought to be gathered about someone on whom a character-sketch is to be written. She should then add to this list (while the youngsters copy it for their notebooks) such outstanding matters as family background, childhood experiences, relationships with other people, health and vitality, preferences in the choice of work and play, philosophy of living, and similar aspects which may not show at all in brief or public contact with someone.

   With a realization of how many personality resources are to be drawn upon in the writing of a character sketch about any person, the student may then outline and write his own sketch of anyone he chooses, so long as it is a real person of whom he is willing to show both bad and good. Guide him to concentrate upon portrayal of the character in action; that is, engaged in some typical pursuit. Have him reveal as much of the character as possible through discourse. And if the productions are still wooden and lifeless, then assign, for a following theme, the injection of the character into an account or situation already read from the literature anthology. Push the character out onto the prairie for a buffalo chase with Francis Parkman (American Writers, p. 309); install him among the merrymakers in "The Masque of the Red Death" (p. 72); or portray him at a recent school basketball game, or as a perhaps very unexpectedly picked performer or contestant in a television show. Wee that he maintains his integrity of personality as he interacts with other characters and shares their stress.

Alert the students to the fact that both description and characterization are major aspects of the larger creative writing assignment just ahead.

5. Practice writing the short story. Though some teachers may justifiably believe that the anecdote should precede the short story as a creative endeavor, it is suggested that the demands of the anecdote for incisive wording and for compression of the whole narrative into a peanut-shell may place unnecessary initial pressure on the writer. The short story can more easily be attacked in stages compatible with the inexperience of sophomores.

Begin by reminding youngsters of discussions of their literary reading of short stories by Poe, Irving, Hawthorne, Harte, Twain, Harris, Garland, London, etc. (See American Writers.) Remind students of the meaning and importance of the terms plot, characterization, setting, and theme. Announce that these elements will be clarified for them, one at a time, over the succeeding class periods; and say to them, "Everyone will be expected to build these four elements into an original short story, preferably to be based on some unforgettable family or neighborhood incident, some remarkable personality, newspaper clipping, deeply stirring thought, or the like, which has had great personal interest to you. It is absolutely essential that tonight you choose and be reflecting on such a piece of raw material, but do not think of recounting it exactly or slavishly; for the ensuing discussions should suggest ways of modifying the characters, events, and sc scenery artistically to make them even more fascinating as literature."

Short story step one: PLOT. Discuss the element of struggle or conflict in stories. Bring out the reason people have always craved knowledge of "problems." Make it plain that even comic stories embody struggle, only it has been twisted and exaggerated out of serious shape. Discuss the various forms of conflict: man vs. nature, man vs. others, and man vs. himself, with impromptu examples and allusions to previous readings. Show how a basic conflict is then aggravated to cause a complication of the struggle. Call for and give examples of how obstacles, hardships, time limits, misunderstandings, interference from the weather, and other complicating circumstances can be devised for this purpose, thus clarifying the terms rising action and suspense. Explain crisis and climax, and show that plots may at last be resolved and stories ended by various means. That is, do not suggest that the problem must always be conquered. Perhaps it may be only deeply revealed. Perhaps it may conquer the characters! Perhaps they may achieve a "draw" with it! Perhaps we find that the problem was never really there! Perhaps another greater problem demolishes it--and comes to occupy its place! Of course, youngsters often demand that the problem be somehow conquered; but the solution must not be based on pointless coincidence or shopworn stereotypes.

Ask the class how many have chosen their tentative story ideas--though they may be only dim glimmerings and tiny particles. Then single out the group who would be willing to say that PLOT or conflict is stronger than any other component they have so far--or that other components are as yet absent. Pick one such student and challenge him individually and slowly with these questions while the whole class listens: "What is the struggle in your story? If that is your struggle, in what kind of *environment* could it most dramatically occur? What features of landscape, climate, housing, custom, atmosphere can be set up as suitable backdrops?" (Such probing of possibilities will give rise to a SETTING.) "If that is your basic struggle, what kind of *person* might most expectedly be engaged in it? Or most unexpectedly? What change and growth would the struggle call forth in him?" (Such probing of possibilities will give rise to CHARACTERIZATION.) "If that is your struggle, what can it be made to say about life, which a reader would care to hear as he deepens and develops his own beliefs? What are you going to "prove" which might enlighten, amuse, or otherwise lastingly stimulate the receiver of your package?" (Such probing of possibilities should give rise to a THEME.)

Finish with the challenge, "If that is your struggle, then you and the others who said conflict was your strongest component have seen that conflict can suggest the other necessary components, too, You are using the PLOT approach. Begin noting your fullest possible plans on paper and starting a draft of the story itself."

Short story step two: CHARACTERS. Discuss the element of characterization and the need for *deepening* and *widening* of story characterization. Explain the need of going beyond superficial physical description and of suggesting reserves of character depth in fiction, as well as showing the change and growth of a personality.

Select one student who believes her idea to be strong on characterization. Even if she has nothing more in mind than "a girl," write those words on the board and ask the youngster to add limiting adjectives about her age, physical attributes, health, intelligence, temperament, interests, etc. Don't hesitate to interrupt with such questions as "Why?" "How so?" "For instance?" as she speaks, and write it all on the board. Ask for further phrases and clauses about the character's family, friends, living standards, ambitions, tastes, early background, fields of experience and ignorance, patterns of speech, thought, and movement, prejudices, social relationships. Encourage the writer to throw in some attributes which seem to contradict any apparent narrowness of the pattern, out of the conviction that there are freaks of will and deportment in everyone which may be highly productive of drama.

If the student feels satisfied with this basic character as the term has been defined and the image built--but if other components are as yet absent, then slowly and thoughtfully challenge her with these questions while the rest of the class listens: "If that is your character, then in what kind of *trouble* or *conflict* might such a character logically become involved? In what ways could that conflict be intensified? What might be its peak or climax? What might be the realistic outcome of placing ultimate stress upon this character?" (Such probing will give rise to a PLOT.) "If that is your character, among what kind of surroundings--landscape, climate, housing, customs, atmosphere could the character most interestingly be made to cope with her conflict?" (Such probing will give rise to a SETTING.) "If that is your character, then what can be "proved" through an observation of her which might enlighten, amuse, or otherwise lastingly stimulate the receiver of your story package?" (Such probing will give rise to a THEME.)

Finish with the challenge, "If that is your character, then you and the others who also felt they had better characterization than anything else have begun to see how strong characterization can suggest the other components of the story. You are using the CHARACTER approach. Begin noting your plans as fully as possible on paper and starting a draft of the story itself."

Short story step three: SETTING. Discuss the element of setting, and the value of atmosphere and environment for lending action and characterization a full scope of scenery in which to transpire. Remind youngsters of their experience in writing descriptions full of sensory detail and arranged by planned progressions for controlling the reader's attention. Cite examples of the effective use of setting in the literary stories studied in *American Writers*. Remind the pupils also that setting is more than mere form and coloring, it also includes, for instance, atmosphere; an air of expectancy; the climate of the times and of opinion.

Select one student who believes his story idea to be strongest on setting, or even perhaps entirely lacking in the other components. If he has nothing more in mind than "a lonely house," again write those words on the board and encourage the pupil to give you further limiting adjectives and phrases based on such questions as, "What is its geographical, its climatic location? What is its surrounding landscape, its outside appearance, its age, its state of upkeep, its history, its present use, its inside layout, its occupancy, its regard in the minds of its occupants and its neighbors, its power as a focus of the times and of opinions?" Again, try to avoid stereotypes and narrowness of the pattern; and be sure all resources of the setting are included which might affect the plot, the characters, and the theme.

If this attempt to evoke a setting in greater dimension than before has left the student satisfied with his main concept but still worried about other parts still unconcluded, then slowly and with proper intervals, stir his thinking with the following questions while the rest of the class listens: "If that is your setting, then what kind of conflict might most logically or most *un*expectedly arise here? How could it be intensified to produce suspense? What might be its climax? Its outcome?" (Such probing should produce ideas for a PLOT.) "What kind of personality would be most interesting to watch under stress in the setting?" (CHARACTER.) "What kind of stimulus for lasting thought of feeling might the reader derive from his exposure to the atmosphere, conflicts, and characters of this place?" (THEME.)

Finish with the challenge, "If that is your setting, then you and other students working also from the same starting position, can see that a richly conceived setting can suggest the happenings, people, and lasting impressions needed to balance out the menu. You are using the SETTING approach. Now assemble your fullest possible notes on paper, select a starting point from them, and begin the draft of the story itself."

Short story step four : THEME. Discuss the term theme as it is employed by the literary critic. Distinguish that from the simple usage which means, "an English paper." Use stories by Hawthorne and other American authors to point out strong and interesting literary themes. Warn young writers that a discerning reader always finishes a story by asking, "So what?" Will their forthcoming stories provide any food for thought, dispute, or enlarged insight into human life or nature? Make it clear that their stories need not set up a moralizing harangue, but they must maintain a conscious purpose of leading the reader into some special avenue of awareness. Repeat the way certain familiar literary examples do that.

Even if the theme is suspected of being stale, a stale theme can be freshened. "Crime does not pay," for instance, can be made fairly original by adding a twist of irony: "Crime does not pay the outright criminal, but all the while in a subtler way it is paying the judge who pronounces his death sentence." Variations on the stale theme, "A rolling stone gathers no moss," might be, "Yes, but that's lucky! Who wants moss?" of, "A rolling stone, alas, gathers a world of moss!" or, "What seems to be a rolling stone in this story is really a very steadfast stone, likewise gathering no moss," or, "A rolling stone bumps and infects other stones with its moss," or, "It gathers little moss, but a great number of chips of diamond and flecks of gold."

Select a student who believes he has a usable theme in mind, and who started his planning from the urge to convey that insightful message to the reader. If the student feels that other components need development, ask him, "Doesn't your theme have some difficult or disputable quality about it? Isn't there a possibility that somewhere, somehow, some person or force might oppose it and bring about a conflict?" (PLOT.) "What kind of character could best be chosen to dramatize the theme at work; and what kind of person, animal, machine, force, demon, or god might engage against him?" (CHARACTERS.) "What environment could most humorously, weirdly, brutally, rapturously provide a backdrop?" (SETTING.)

Finish with the challenge, "If that is your THEME, you should now be able to begin writing the rest of the story from the THEME approach. Note your plans fully on paper, and start writing the story itself."

Short story step five: NECESSARY PRECAUTIONS. Clarify to the class that everyone should have copious notes; but that no one should worry if his first draft is unable to encompass every point, Such detailed planning, however, must be done if the story is to "come alive" and easily "write itself" in the draft. Such planning makes the final story rich and evocative and suggests restraint but admirable reserve power on the writer's part.

Next, read to the class one or several student drafts to illustrate the two greatest defects in student writing at this age level: (1) lack of compactness of the TIME SPAN, and (2) lack of DIALOGUE, causing excessive reliance on author-exposition.

For a cure to weakness (1), help the student select his starting-point closer to the crucial dramatic episode of the story and fill in earlier events leading up to it by means of memory flashbacks; the rereading of such "memoranda" as letters, diaries, government or police records; the re-hashing of personal history to some stranger; verbal arguments and accusations; the untangling of misunderstandings about the past; court testimony; the telling of secrets; even the saying of prayers--and many other in medias res devices known by the teacher for the avoidance of plodding, straight chronological narration beginning, "John's grandparents were born. . ." Tell the student the foreground action of the story has to happen in about the same length of time the story takes to read, and relevant "past" and "future" material must be maneuvered into a secondary light. (Don't bind him to compress the time span that much, but make him think he must!)

For a cure of weakness (2), rouse the youngster to make the characters disclose themselves by direct quotation and outright dialogue, even though they may talk hypocritically, in slang, or only to themselves, their pets, or imagined spirits. They must say jealous or hilarious things, instead of merely being described as jealous or hilarious people. See that students can use quotation marks, indentation, and otherpertinent mechanics correctly.

Then call for the writing of a second draft of the story with COMPACTNESS OF THE TIME SPAN and ABUNDANT USE OF DIALOGUE in mind. If necessary with a class of this type, remention plagiarism.

Short story step six, conclusion: GENERAL. Then call in and present orally the stories in finished form. Correct, return, and set additional dates for revisions and rewrites.

The six steps above are not meant to be conducted in six days. Perhaps six weeks! The value of such work could be made to justify several months of composition effort in the spring semester and can be very closely integrated with the reading. Like other projects in this outline of composition, a second or third specimen of the same basic project should be feasible with no more teacher-bloodspilling than the statement, "We'll be wanting another original short story by next Friday.

6. Consider these optional composition assignments: practice in writing original poetry, drama, autobiography, and interpretative essays treating literature on several "levels."

II. Reading

A. Basic divisions: The activities have been sorted into "supervised" and "unsupervised" divisions.

1. Supervised reading program. Kansas City English teachers almost unanimously agree that the sophomore level is the most appropriate level of schooling to "work in" an American literature survey, through which the student may become acquainted with articles and editorials, biography and autobiography, drama, essays, specimens of magazine and newspaper journalism, novels, critiques, folklore, poetry, travel accounts, and short stories. They recommend that he see many of these forms as they have been historically developed.

   The anthology, American Writers, has therefore been selected as a book offering excellent readings in all these fields, except the novel (cuttings only) and the journalistic article or editorial. It is thus recommended that the teacher plan to supplement the anthology--or complement it. The class should have frequent access to Harper's, The Atlantic, or Saturday Review of Literature, by class subscription if possible.

   In the first semester, effort should be made to survey as far as the Reconstruction Period. Since sophomores like poems with "morals" and essays and stories that "teach lessons"--granted, at this age more for the thrill of discovery and verbalization than for philosophical intake--they should find in the American literature many opportunities to exercise a wide range of reading skills.

   Concentrate on stimulating curiosity to learn more about subjects touched on or suggested; on enlarging the understanding and tolerance of behavior-patterns and idealogies of people within a culture unlike ours; and on awakening interest in such humanistic concerns as the struggle for the good life, and conformity and non-conformity.

   For more technical exercises, the pupils should be led to attack new words, enlarge their reading vocabularies, learn the use of library resources, and study the outstanding concepts of versification, metrics, rhythm, and rhyme. They should memorize outstanding short lyric poems. Many lessons should be devoted to reading for a purpose or grasping a central theme; and then explaining the means by which the theme has been elaborated. Careful use of the findings from the annual Sophomore Reading Comprehension Test should be made. Handicaps should be investigated. Practice in increasing eye-span upon the printed page and in speed-reading against a stop-watch should be provided.

   In the second semester, effort should be made to bring the survey on to the Contemporary Period. Sophomores should by now be able to develop interest in the distinction between romance and realism and appreciate the shift toward realism in the past century. Most of their thought should now be centered on the penetration of human motive in literary characters and the understanding of a writer's tactics in putting together a great literary work.

As they observe a fictional or real situation, they should be asked to exercise critical thinking on such questions as, "What are the really significant details of the person's behavior? What other details of his behavior are given? Might they not be significant, too? What kind of behavior do they add up to? Would such-and-such a detail, invented by the teacher, fit into the pattern that might lead us to expect the coming of unhappiness? Does the character understand why? Will he be able to avoid similar suffering when there is another similar occasion?" Such an approach should convince anyone of the value of reading as vicarious experience, and should make it a permanent and vital need to the youngster who wants early wisdom in the analysis of people and the making of choices.

For more technical exercises, pupils should be helped to learn skimming and close-reading techniques. In skimming, students can be shown use of chapter and section headings, patterns of placement of the topic sentences, and selection of key words and phrases. In close reading, quizzes on the sharp grasp of details; exercises on detecting emotional coloring, slanting, propaganda, and warped logic; exercises on rebuilding such appeals in order to get a different presdribed response from the reader; critical essays noting broader artistic traits inherent in the selection, considered as a work of beauty. Not only should such different techniques be taught, but the student must be made to see the value of adjusting his speed and "closeness" according to the nature of the reading material and the outcome desired.

Pupils should also be expected to use outlining and other skills to trace specific systems of organization within passages. They should be able to develop definitions of the different literary forms and be able to make wise use of models from each form in experimenting with personal composition projects. They should be given highlighted chances to appreciate the traits of daring, of hardship, of resolution, of nonconformity, and of exaltation in the lives of men and women who have produced our heritage of things worth reading.

2. "Unsupervised" reading program. So that individual differences in taste may not be disregarded, the teacher should set up a schedule of library visits, whereby pupils may freely choose unsupervised reading matter in the light of personal desire.

a. Method of control. It is suggested that each student make a simple Reading Record Card like the sample on the next page. With each library visit, one further item is to be added and the card kept cumulatively. The student is givem his Reading Record Card at the start of every library trip. He carries it with him to the library with the understanding that the newly-selected item is to be filled in and the card returned to the teacher within, perhaps, fifteen minutes after arrival. The new item must bear the librarian's stamp as proof that the pupil had his library card and charged out his selection properly.

The remainder of the time in the library-visit is spent in earning a daily grade for study habits and concentration on the item selected.

UNSUPERVISED READING CONDUCTED BY DOE, JOHN 1959-60

Month	Author and Title	Lit. Type	"OK" Stamp
Sept.	Steinbeck, Grapes of Wrath	Social Nov.	SEPT. 20'59
Oct.	Stone, Lust for Life	Biog.	OCT. 16'59
Nov.	Halliburton, Glorious Adventure	Travel	NOV. 15'59
Dec.			
Jan.			
Feb.			

Fundamentally, the Reading Record Card is a device for a pupil control. It makes the student feel responsible for a definite committment allowing no occasion for aimless conduct as he visits the library. It serves as a kind of contract for his free reading during the period ahead. That is, "If I finish and report on anything when the coming period ends, it shall be this item, and I do not expect to have to ask the teacher to let me change my mind." Also, the card permits teachers to guide reading tastes away from undesirable patterns. It serves as an aid in conferences and fosters more timely and more honest preparation for book reports.

b. Method of measurement. Though many teachers may specify that a book report come due, for instance, at the end of every school month, and that it be written on a standard form, here is a list of additional possibilities. (All systems of book reporting, however, should be geared to a prior system of SELECTING AND CONTRACTING FOR ITEMS OF READING IN ADVANCE, such as that mentioned in the foregoing paragraph, "to insure more timely and more honest preparation.") (1) Try reports written entirely within one class period, and according to an unannounced pattern. The pattern might be varied each time. (2) Try reports concentrating entirely on THEME, and allude to plot, characters, etc. only as means of dramatizing ideas. (3) Use College Entrance Exams as a guide for suggested reading and take some sample pointers on "Interpretation of a Literary Selection" as formulae for the reports. (4) Hold personal interviews with students. The interview is perhaps the best way to analyze the reader's ability to get the author's idea and to show critical responses. If, for instance, the youngster disliked the book, he can be motivated to cite how he would have changed it. (5) Use a tape-recorder and expect of each student a brief recorded summary, perhaps once each grade period, of the book he has found most stimulating. Played back to the entire class, such a type-recorded "program" can not only excite much interest in undiscovered titles, but it can foster other listening, speaking, and composition skills simultaneously. (6) The weekly radio program, "Teen Age Book Parade," sponsored by the Kansas City Public Libraries at one time may be started again. It presents both individual and panel treatment of favorite high school works of fiction. It can furnish intensive class motivation for the extra-credit, prestige, and interesting broadcast experience involved. If teachers are interested, they should notify the Secondary Curriculum office.

c. General procedure in unsupervised reading program. Press students for the selection of reputable books whose contents are among the universal symbols with which learned people communicate Try to diversify a protracted pattern of taking purely teen-age fad selections. Keep one day each week as unsupervised reading day.

III. Mechanics

A. Attempt careful articulation of this part of the course with the freshman course. See "Freshman Year Guide Sheet for English 1 and 2." Avoid tiresome duplication of last year's work on mechanics by means of careful diagnostic testing soon after school begins. In most buildings, The California Language Tests, The Pribble-McCrory Tests, and other similar prepared diagnostic tests are available in the counselor's office. Probably this test will substantiate that an honors sophomore is normally familiar with the following aspects of mechanics:

1. In grammar: definition and function of parts of speech; recognition of subject and predicate and their main components; common rules for "agreement;" placement of modifiers; differentiation between a phrase and a clause and understanding of the normal relationships of each to the sentence as a whole; "complete sentence" criteria; classification of sentences according to structure and meaning; writing sentences according to grammatical "recipe."

2. In punctuation: Main uses of the comma, period, apostrophe, and of the exclamation, question, and double-quotation marks.

3. In capitalization: Certain proper nouns and adjectives, the initial word of a sentence, the pronoun I.

4. In spelling: The word-list incorporated in the Freshman Course of Study, a few rules of orthography, the outstanding Latin prefixes, suffixes, and roots, and a rather wide range of personal vocabulary words.

B. Make the student feel responsible for the possession and retention of such a background in basic mechanics.

1. Inform him that the course moves forward from these items of presumed knowledge and proceeds to more complicated problems of grammar, punctuation, capitalization, and spelling, based largely upon knowledge of the foregoing ones.

2. Get students who need refresher work promptly busy starting their own individual review programs. Recommend appropriate sections in the required text, English, Grammar and Composition. Or indicate useful texts or workbooks from other sources. Such books should be abundantly available from the collections owned by each English department in its book room.

C. Plan during the year to place emphasis upon subtler problems of mechanics.

1. In grammar:

First semester: Less common difficulties in case of nouns and pronouns; formation of plurals and possessives according to careful rule; the various kinds of complements in sentences; mood, voice, and tense of verbs, and, particularly, the attainment of proper tense sequence and consistency in writing; the verbals and their phrases; appreciation of idiom; avoidance of excessive use of modifiers; appositives; parenthetical elements, and non-restrictive phrases and clauses with emphasis upon proper punctuation and the usefulness of these constructions in achieving variety and economy of expression; critical study of the terminology and concepts of grammar.

Second semester: Dangling constructions, the use of independent elements such as the absolute expression, voluntary sentence fragments; inversions and distortions or normal word order to produce various effects; suitable use of coordination and of subordination in writing; monotonous patterns; recognition of good sentence structure and sentence sense; continued demand for elucidation of grammatical terms and discernment, where possible, of the reasonable basis of language laws.

Note: Obviously, grammatical faults should be dealt with, so far as possible, when they arise. But experienced teachers know that not everything can be concentrated upon at once; that errors must be combated in stages; and that a limited progression from the simpler to the more complex ones, as outlined above, makes for an effective procedure.

2. In punctuation:

First semester: The lesser known uses of the period, such as with abbreviations and with some imperative sentences and intentional sentence fragments; of the question mark, as end punctuation in quoted material; of the exclamation point with strong interjections; of the double quotation marks accompanying slang, nicknames, and words used facetiously, as well as with certain titles, and in dialogue; of the comma in short compount sentences where the coordinate conjunction has been omitted, around expressions that interrupt the sentence, around non-restrictive phrases and clauses, with dates and items in addresses, in letters; of the apostrophe in all its uses.

Second semester: The full uses of the remaining marks, some of which are quite commonly required but rarely used in sophomore writing; namely, the semi-colon, the colon, italics or underlining, the dash, the series of three dots, the single quotation mark, parantheses, and others found necessary for punctuation mastery.

Note: It is recognized that the foregoing divisions into first and second semester might seem arbitrary and are even suggestive of "tedious" formal units of instruction to clarify them. Such is not the intention. Any punctuation defect in any student theme at any time should be dealt with as it arises. The teacher might find his aims easier to realize, however, if he bears in mind certain mistakes to stress in some kind of stages, and see that the students can more or less "kiss good-bye" certain errors at the end of each semester. The more rarely understood marks are suggested for the second semester because by then the pupil's ability to manipulate a greater variety of sentence structures should have brought him in conscious need of them. Appropriate sections of the Warriner textbook can be located through the index.

3. In Capitalization:

First semester: Geographical names, names of school subjects when used as the titles of courses, names of firms and other institutions, names of brand-name products, names of races, languages, and religions - references to the Deity.

Second semester: Titles of all kinds of publications and literary works; names of historical events and documents; titles of certain government officials and other persons; words of family relationship when used with the person's name or in place of his name.

Note: Again, these are somewhat arbitrary divisions which are set up chiefly for standardization of progress and for aid to the teacher in partitioning his duties and leading from simpler to more difficult material.

4. In spelling:

First semester: Full understanding of dictionary utilization, including etymological data, syllable divisions, phonetic hints; analysis of the process of combining prefix, root, and suffix as a cause of doubling, dropping, changing, and adding letters; study of words frequently confused with each other; study of the rules of orthography; study of the rules for forming plurals; maintenance of weekly spelling tests over perhaps twenty new spelling words encountered in reading or writing, speaking, or listening activities, and supplemented each week by five unannounced review words carried over from the week before. (Students will need to keep a cumulative list.)

Second Semester: Study of prominent Latin and Greek prefixes, suffixes, and roots; study of common foreign words used in English, words which constitute a problem especially in the mastery of their plurals; study of spelling demons; continuance of weekly spelling tests over twenty "new" and five "review" words.

Note: Part of the spelling work--the "demons" for instance--may arise from outside the pupils' immediate scope of work in writing, reading, listening, and speaking; but in whatever ways possible, the spelling, like the other phases of mechanics, should be directly functional.

Throughout the year, the textbook should be treated as a vital resource, but the student should not be oriented toward studying its content as a primary purpose. He should not, unless for some unusual reason, be required to continue studying mechanics in formal units. Instead, the teaching should be in direct connection with the writing assignments of the moment. Principles of mechanics should be taught as a means of achieving economy, unity of effect, parallelism, precision, and variety in actual self-expression.

If teachers make available a list of marginal markings (inside book cover of text is one set) to be used on class papers during the year, they can be sure students have a chance at complete understanding of mechanics-criticisms which they find on their teacher-marked papers. Also, teachers should remember that many bright youngsters like diagraming as a means of clarifying the connection between words and the meaning of grammatical rules. For one who finds it meaningful, its use is recommended; again, not as an end in itself, but as a means of clarifying some point of grammar like absolute phrases which have no real connection to any word in the main part of the sentence.

TESTING AND EVALUATION

Testing can be objective for mechanics but should be essay-type for the literature.

Evaluation will come from the consistent improvement--or lack of it--as demonstrated in the weekly compositions.

Though it must be subjective, some method of evaluation of oral work should be worked out by the teacher, perhaps with the help of the class, so that improvement in discussion techniques, in the kind of contribution given orally in answer to a question on the reading, and in the use of words to say exactly what is meant is a part of the total grade.

PROFESSIONAL AIDS

Magazine subscriptions for the class to Atlantic Monthly, Harper's, or Saturday Review would be helpful but not absolutely necessary since assignments can be made for library work.

Teachers will profit from reading the English Journal, published by The National Council of Teachers of English, 704 South Sixth Street, Champaign, Illinois, and College English (same source), $4.00 for one, $6.00 for two to the same person.

TEXT, REFERENCES AND MATERIALS

American Writers, Cross, Smith, Stauffer, and Collets. Ginn and Co., 1955.

English Grammar and Composition, Warriner. Harcourt-Brace, 1958.

Language in Action, Hayakawa. Harcourt-Brace, 1949.

Thesaurus, Roget

Webster (or other) Collegiate Dictionary.

Vocabulary work-book, like: Word Wealth, W. S. Miller. Henry Holt, 1958.
Word Clues, Amsel Greene. Row Peterson, 1949.
30 Days to a More Powerful Vocabulary, Lewis and Funk. Pocket Book.

As the Honors work progresses, teachers of this course will need to confer with those in 11th and 12th grade in order to keep one vocabulary text going all three years without duplication. For 1959-60, however, the teacher in each course is starting from "scratch."

Style sheets supplied to each pupil. Available in each school after October, 1959; see principal.

Following are the books that are suggested for English 3-4A in 1959-60:

A Tale of Two Cities
Giants in the Earth
House of Seven Gables
The Human Comedy
Hiroshima
The Diary of Anne Frank

Silas Marner (Silas Marner and The Pearl, Steinbeck, are presented for comparison in an edition published by Noble and Noble.)
The Old Man and the Sea

The following list is suggested reading for the three years of English-A classes, not including the titles above. It is a composite of suggestions from various courses of study for honors English classes in other parts of the country. Teachers of English-A (Honors) classes are urged to recommend a definite order for the reading so that after this year we can assign specific titles or authors to each of the courses of study--for sophomore, junior, and senior levels. Since most teachers expressed themselves as feeling that the "unit" system as it now stands is unsatisfactory for our purposes, we need not be concerned with trying to "assign" any of these books for the purpose of making an "illustration" of them.

If you have suggestions for additions or changes, please send them to Mr. Wesner, Secondary Curriculum Department. And please plan, as you work through the year, to make recommendations next spring on the best "grouping" by grade-levels.

As You Like It
Taming of the Shrew
Merchant of Venice
Hamlet
Romeo and Juliet
Macbeth (in Sr. Lit. book)
Aristophanes, The Frogs
Euripides, Medea
Sophocles, Oedipus (2) and Antigone
Aeschylus, Prometheus Bound (with Shelley's Prometheus Unbound in Sr. Lit.?)
Iliad and Odyssey (W.H.D. Rouse translation in Mentor Classics--paper back 35¢.)
Plato, Crito and Phaedo
Mythology, The Greek Way, and The Roman Way, by Edith Hamilton--or Herzberg, or Gayley, Myths
Divine Comedy

Job
Don Quixote
Ibsen, An Enemy of the People, A Doll's House
Rostand, Cyrano de Bergerac
Shaw, St. Joan
Moliere, The Misanthrope
Mann, Buddenbrooks
Wilder, Bridge of San Luis Rey, Our Town
Hardy, Return of the Native, The Mayor of Casterbridge (usually covered in 7-8 study of Eng. novel)
Twain, Huckleberry Finn
James, The Ambassadors
Rabelais, Gargantua
Hugo, Les Miserables
Dostoievskii ., Brothers Karamazov
Tolstoi, Death of Ivan
Thoreau, Walden
St. Exupery, Wind, Sand, and Stars

ENGLISH: HONORS COURSE GRADE 11

OVERVIEW

The course in English 5-6A for 1959-60 is described in the following pages so that teachers can achieve a unity of purpose and a direction of method even though the materials used in the different high schools may vary. On the basis of the questionnaire submitted by the Secondary Curriculum Office and answered by teachers of Junior English classes, this present course of study makes recommendations. Those recommendations do not cover all of the suggestions; they do represent the majority.

The definite correlation for an honors program to cover grades 10-11-12 is starting this year. The course for the 10th grade concentrates on American Literature and specific writing problems with emphasis on the short story. The course for 12th grade concentrates on English literature and specific writing problems with emphasis on the reaearch essay, much as it has been taught for years. This 11th grade course links the two without being too rigid for some useful experimentation. This year we "start from scratch;" by next September, the 11th grade teacher will be working with students who have had the 10th grade honors course; the 12th grade teachers, with those who have had the 11th grade honors course. In all probability, there will need to be rearrangement of the order of materials presented. By careful cooperation among the teachers at the three levels during this year-of-experiment, with the goal of a strong, integrated course to cover three years, we can get the program well started while looking forward to changes that may improve the over-all achievement in the years to come.

In placing a study of world literature at the 11th grade level we run afoul of the logical sequence: American, English, World Literature. But we can give our able students background for more advanced courses in college or for further reading on their own. And the main emphasis of the course is on using the literature as subject matter for composition or discussion, not on reading alone. Broadening the scope of that literature should strengthen students' understanding of their literary heritage. Then, working out problems of interpretation and evaluation should strengthen their ability to think clearly, to write effectively, and to speak meaningfully.

GENERAL OBJECTIVES

To give academically talented students a junior year in English that will cover a wide range in literature and will concentrate on improvement in self-expression.

To keep good minds consistently intent on problems of interpretation in what they read or hear and intent on problems of precision in what they say or write.

To deepen the sense of responsibility our honors students must develop: they are not to become intellectual snobs by reason of their high ability. Rather, they are to face realistically the fact that, while they had not one thing to do with having been given above-average minds, they have much to do with how those minds are used. Their selection for honors work gives them no halo. It give them the opportunity to do difficult work.

SPECIFIC OBJECTIVES

In Literature:

1. **To develop awareness of the need for different rates of reading, speed depending on the purpose and on the nature of the material.**
2. **To give students a background of world literature.**
3. **To help students build a growing fund of knowledge about great literature so that references found in reading are understood.**
4. **To deepen the ability of students to read for more than content-summary: to help them recognize an unstated theme, to read between the lines, to catch allusion and develop it.**
5. **To help students see that the best thinking of the centuries is theirs to use, both consciously and sub-consciously, in working out their own philosophies.**

In Composition:

1. **To improve the mechanics involved in composition -- punctuation, capitalization, "grammar."**
2. **To improve the thinking involved in expository composition -- logical development, smooth transition, definiteness of purpose.**
3. **To encourage creative writing in poetry or prose.**
4. **To encourage enthusiasm and love for the language. These students may have taken their language for granted. As they grapple with individual problems of style and begin to recognize the apt word or phrase, they should begin to think of "English" with justifiable pride.**

In Listening:

1. **To develop skill in taking notes on lectures or reports.**
2. **To develop ability to summarize or state the main idea of a lecture or report.**
3. **To develop discernment in catching the difference between fact and opinion no matter how skilled a speaker may be in shading the two.**

In Speaking:

1. **To develop skill in speaking to the point -- answering a question, for instance, with directness, giving an opinion clearly, or asking a question without difficulty in the wording.**
2. **To develop skill in discussing literary achievement with awareness of possible differences in opinion: urging a "discovered" point or conclusion without imposing it on others.**

3. To develop ability to call upon analogy, reference, details... to support a conviction without sounding either "primed" or, the other extreme, hesitant.

4. To develop a desire to discuss ideas politely and pertinently.

These specific objectives can be applied to various parts of the course content. Teachers are urged to keep them in mind and to direct the work of the year with the intention of turning "objectives" into "accomplishments."

METHODS AND PROCEDURES

Determine weak points in mechanics. A test given at the beginning of the year to determine what areas need most attention is a standard recommendation of many good teachers. The Probble-McCrory or Green-Stappe -- or any diagnostic test available in your school counselor's office can be used. (The testing program should be organized for the three years of "A" English to avoid duplication. For this year, 1959-60, a teacher may use any test available. Names of tests and their cost are included at the end of the ENGLISH: (ADVANCED PLACEMENT course of study, the last section in this composite bulletin. Plans should include ordering tests for next year if your school cannot supply them now.)

The Warriner text book recommended for use in this course has an accompanying "Teaching Test" booklet that is available for approximately 40¢ for the booklets and 50¢ for a key. It may be too difficult for this year's juniors, but we could work toward using it. Some teachers might experiment with it this year for possible recommendation as regular adoption.

Select from the "Mechanics", pp. 507-564 in Warriner's English Grammar and Composition, Grade 11, the necessary drill material. Concentration on weak spots that show up in the diagnostic test will be combined with work on errors that show up in composition.

Note: The above-mentioned book was chosen from suggestions on the questionnaires sent out to English teachers from the Secondary Curriculum Department in May, 1959. The 10th grade book recommended for next year is from the same series. Page references in the rest of this bulletin will refer to the Warriner text. If you use one of the other suggested texts this year, similar material will probably be found. The consensus on the questionnaires, though, was that the same book should not be used for both honors and regular classes.

After the first "diagnosing" is completed and strategy mapped out for work on mechanics, get these students into the job of writing short paragraphs, one each week at least. A series of weeks spent on mechanics alone should be unnecessary; in fact, effort should be made to make these juniors correct their own weaknesses outside of class assignments. They should be capable of such self-direction and should agree that the eleventh grade is not the place to spend long hours of class time on skills that able students should have picked up by eighth-grade at the latest. Their staying in the honors program after the first year presupposes that their mechanical problems are solved. There is no reason that they should not know this fact from the start of their course...even this first year. These juniors have not had the advantage of the 10th grade honors course; therefore, the individual teacher will have to decide how much help should be given in class time to "catch everyone up."

Assign paragraphs that are on general topics at first. (Warriner, pp. 398-404.) As the work progresses in literature, assign topics that cover some phase of interpretation or characterization.

Study the problems encountered in writing paragraphs (Warriner, pp. 359-378). Stress the necessity for keeping a consistent point-of-view, for using pertinent details or examples, for using transition between sentences as well as between paragraphs of longer themes, for topic sentences that "ask for" development instead of narrowing the possibilities to nothing.

After work on the kind of writing described above, have students try the samples of college entrance exams that have to do with "scrambled paragraphs", pp. 623-626, Warriner, to see how their skill in organization has developed.

Assign the writing of paragraphs on a definite schedule, and insist on a definite schedule for revision after the themes are corrected. There are detailed suggestions in the English 7-8A Course of Study for managing this burden of paper-work. The discussion is under "Methods and Procedures" on pp. 37 - 38. It does not solve the problem of the English teachers' load, but it may help until that problem is solved.

The finished products should be kept by the teacher in individual folders for future reference and evaluation of progress. The students can keep their own collection, but may not have it "available" on an instant's notice when the teacher may want to refer to it with them; therefore, keep folders on file in the room if possible.

As direct contrast to the paragraphs and discussions about enlarging on a topic sentence, turn to PRECIS writing where the skill involved is cutting out details and examples to reach the main idea. Sometimes a precis can be expressed by a proverb, a well-known quotation -- and students see how "direction is by indirection gained." The text work on precis-writing is found on pp. 416-417, Warriner.

Give students practice in listening to editorials, articles from good magazines, or paragraphs of literary criticism with the idea of writing a precis afterwards. With practice they should be able to give one sentence that contains the underlying thought. Precis...precision...that is one of the specific objectives of the course.

After practice on written and oral precis, try the college entrance exam section on pp. 613-620, Warriner, for work on material related to precis.

Next, turn to writing that starts from an idea or theme and produces an episode or incident to represent it, the other side of the coin from precis: instead of going from the elaboration to the nucleus, the writer takes what is a precis-like capsule and expands it.

Here, the writing must REPRESENT -- as against the explaining or describing in the earlier paragraph assignments. The skill necessary in creating an episode/incident to represent an emotion, a character, or a problem is difficult for voluble teen-agers to attain. They want to STATE their theme, DESCRIBE their character objectively, PREACH the solution to a problem. They need help in "leaving something to the reader", in using enough imagination to let an episode stand for their usual explanation. But the development of this skill is important not only to their writing prowess but also to their growing skill in reading. The work on incidents to represent some large "truth", some common "problem", some specific quotation is a very good way to get able students looking below the surface in what they read, trying to see a kind of unexpressed metonomy-in-action!

Sample assignments:

a. Develop a character sketch that will illustrate "Jack of all trades and master of none." Do not refer in any way to the quotation.

b. Develop an incident of not more than 3-400 words that will show the impact on a child of his first glimmering of "infinity." Do not use the word "infinity" or any synonym for it.

c. Develop an incident or episode entirely by dialogue (3-400 words) that will illustrate the truth or falsity of this quotation: "Love is not love that alters when it alteration finds." Do not mention "love" at all.

For examples of short compositions by students, some of whom have used the incident-episode tactics described above to a marked degree, check your branch library for three issues of the ILLINOIS ENGLISH BULLETIN ordered for your use. If the bulletins are not in the branch libraries yet, Miss Pierson in the Teachers' Reference Room at the Main Library will make them available to you.

As practice on episode writing increases the students' awareness of unexpressed-but-apparent elements in the reading he does, there is danger that his enthusiasm will lead him into making inferences about various pieces of literature that the author never even imagined! The teacher can then encourage the use of "proof", of direct reference to lines, ideas, or dialogue upon which a conclusion can be based, giving any student the "right" to interpret only so long as he can back up his interpretation.

Panel discussions will help in the problem of "fair" inference from evidence. A perfectly standard topic like "The theme of Silas Marner" or "The sacrifice of Sydney Carton" can develop into real conversational argument. Maybe one student thinks Eliot was not trying to "prove" that a child's love can regenerate a warped life -- "a little child shall lead them. Perhaps the student feels that punishment of evil, directly for one brother and indirectly for another, was her main theme. Then the director of the panel or the teacher should ask questions such as these:

Can you back up your contention with details?
How could the title be changed to give some hint of the author's purpose?
How does a reader distinguish between plot and sub-plot?
How does that differentiation affect one's decision about theme?

Or perhaps a student objects that Carton's was not a real sacrifice because he was disgusted with his life -- or his way of life -- anyway. That can lead to questions like these:

Was it a kind of "glorified suicide"? Is there such a thing?
Can a man redeem a wasted life in one action? Would that be a worthy theme for Dickens to have chosen?
Is Dickens trying to show that "Love conquers All"?
Does it?

As the literature progresses, as discussion techniques develop, and as thinking gets beyond opinion into an effort to sustain opinion with tangible evidence, the teacher can hope to hear comparisons or contrasts to works already studied or read in these panels. And the students themselves will become the stern task-masters in requiring of each other an observance of the ground-rules.

Even if students propose -- or accept from each other -- interpretations that the teacher feels show serious weaknesses in critical or evaluative thinking, the process is more useful than the "leading question" technique that may get better answers -- at the moment. These able students are learning how to think, not what. A teacher can look upon some of the blundering in the panel discussions as a "calculated risk!"

Outlining is closely allied to precis-writing, for it is necessary to pare down the material to basic skeleton. Teachers can select magazine articles or text discussions for outlining assignments. Then vary the procedure:

a. Have pupils prepare an outline from an article they read.
b. Have pupils prepare an outline from an article read aloud.
c. Have pupils try speed-reading or skimming an article and then comparing outlines they make after the time limit on reading is passed.
d. Have pupils read the same article slowly -- then see if they would change their outlines. This process can often convince them that material CAN be skimmed without loss of the MAIN ideas.

Outline information is on pp. 386-390 in Warriner. Like most texts, it discusses the need for parallelism in form and for two sub-headings at any level if there is one. But another important factor in outlining is often not mentioned in texts: the need for parallelism in CONTENT! If "A" is a noun, "B" not only needs to be another noun; it needs to be a noun of the same quality, the same importance, the same general classification. Example: if "A" is "Furniture", "B" cannot be "Chairs" even though it follows the rule of being another noun.

Vocabulary assignments need to be definite and on a weekly basis, but it will not be necessary to take class time every week to cover them if one of the following books suggested for the English honors program is used:

Word Wealth, Ward S. Miller, Henry Holt & Co. (See Texts)
Word Clues, Amsel Greene, Row Peterson
30 Days to a More Powerful Vocabulary, Lewis & Funk, Pocket Book

Teachers of the three years involved should decide together which book they will use for the honors program and which part of it will be covered each of the three years. Even though for the present year each teacher can be sure of not duplicating what has gone before, it will be a good idea for all honors teachers to decide early on the long-range vocabulary program...next year WILL roll around!

Vocabulary work in Warriner is on pp. 277-293. Also, as an introduction to vocabulary work, or as a kind of "final", teachers can use the college-entrance exam material on verbal aptitudes on pp. 606-613 of Warriner.

In the second semester World Literature work, teachers should keep in mind that they are experimenting with content -- and method. These suggestions will help:

Since the recommended text is solid print, without pictures or "Gimmicks" the class may need stimulation in starting to use it. Let them see that it covers an awesome distance in both time and space, that it is more like college texts than most of their books, that it takes for granted the ability of its readers; e.g., the "study questions" are based on an effort "to stimulate thought, to show relationships between different writers, different nations, and different arts." There is, also, abundant suggestion for creative work, which fact should help teachers in fulfilling that objective for this course.

Assign group work on different sections, leaving to the students the responsibility for library work on any of the text "cuts" they wish to expand in presenting their country or era to the rest of the class. They can add to information given in the text about authors; decide whether to try to cover each selection included under one country in their text or to choose two or three for further expansion; keep note cards and prepare a group bibliography (498-500, Warriner); present final study by report, panel, oral reading or recordings; and be responsible for answering class questions.

Assign some of the text to the whole class for intensive study:

1. Outlinings of background material from introductions given in the text.

2. Reading of the best known selections.

3. Discussion on content, effectiveness, comparison - contrast.

4. Samples of the originals in those languages (French, Spanish, German) students in class may be studying, or recordings in the foreign language.

Encourage students to do independent reading in the text. No one can do a thorough job in one semester with this 1300-page book. But the experiment should prove useful to students: They will be aware of the existence of great literature in other languages, at least. And at best, they will acquire a fund of useful information plus another dimension to their literary heritage.

In both semesters help students report on outside reading by critical essay, not by the standard high school "Book Report." Saturday Review of Literature, the "Book Page" in the Star can be used as material for discussion on what goes into such a review. Limiting students on length of their essays (2-300 words-or, now and then, 100 words!) will help teach them to distinguish between most important and important details.

COURSE CONTENT

Semester I

1. Diagnostic tests
2. Arrangement of drill work to fit the weakest spots as shown in tests.
3. Writing:
    - a. Short, descriptive or expository paragraphs...weekly, with emphasis on the writing skills suggested under "Methods and Procedure" preceding this section of the course of study.
    - b. Precis, from written and oral copy.
    - c. Incident/episode writing, the main emphasis in junior composition.
    - d. Outlining and note taking from written and oral explanations.
4. Reading:
    - a. Intensive reading in class** and required reading outside of class for these regular junior English recommendations:
        - (1) A Tale of Two Cities
        - (2) Giants in the Earth
        - (3) Idylls of the King
        - (4) House of Seven Gables
        - (5) Silas Marner
        - (6) Julius Caesar
        - (7) Cyrano de Bergerac
        - (8) Les Miserables

      NOTE: Noble and Noble publish Comparative Literature Series, one of the series presenting Silas Marner and Steinbeck's The Pearl together.

      Most of the above list is now recommended in the English 3-4A (sophomore honors) course. But for this year they should still be read by juniors. By 1960-61, teachers of honors classes will have compiled a list of the reading for each grade level. The list of suggested books for the whole program is on the back of the English 3-4A course of study.

    - b. Intensive reading on as many of these suggestions for honors juniors as possible:
        - (1) Myths -- Herzberg or Gayley or Edith Hamilton. Hamilton's Mythology, The Greek Way, and The Roman Way are available in Mentor paper-backs for 50¢ each.
        - (2) Odyssey, the Rouse translation in prose is available in the Mentor paper-backs for 50¢.
        - (3) One of these plays:
            - Taming of the Shrew
            - As You Like It
            - Romeo and Juliet
            - Merchant of Venice
        - (4) One of these plays:
            - Antigone, Sophocles
            - Medea, Euripides
            - Prometheus Unbound, Aeschylus
5. Vocabulary as described in "Methods and Procedures"
6. Oral Work: Panel discussions or seminar conversation on reading and writing.
7. Memory work: From plays or the Idylls.

** Try different rates of speed on different parts of this class reading to develop judgment in when to use a change of pace.

Semester II

1. Continue specific drill connected with specific errors in mechanics on weekly compositions.
2. Writing:
   a. Continue emphasis on incident-episode, basing the ideas to be represented on the literature read whenever possible.
   b. Alternate the writing in "a" with precis-writing, the latter based on expository presentation of material in the literature book -- authors countries, literary "movements."
   c. Use outlining and note taking for the literature project detailed below.
   d. Require critical-essay reports on outside reading
3. Reading:
   a. See p. 7 under "Methods and Procedures"
   b. Continue out-of-class reading on books suggested for first semester.
   c. Require critical-essay reports on outside reading (See p. 7 under "Methods and Procedures".)

TESTING AND EVALUATION

Objective tests should be limited to testing of mechanics. They can be home-made or taken from the test booklet that accompanies Warriner's text.

Short paragraph answers should be required for all testing except on mechanics. Length of paragraphs on tests should be limited so that choice of the most pertinent details for an answer becomes part of the required skill. Choice of several subjects can be given the students on these essay tests.

"College Entrance and Other Examinations," pp. 605-637 in Warriner's text is useful for practice tests or as oral-discussion tests.

Open-book tests are good practice where organization, brevity, and paragraph writing are to be counted as much as the factual information contained in the answer.

Consistent effort should be made to evaluate oral work, partly by the teacher alone and partly by the class. Discussions, reports, and even questions can show progress or lack of it in fulfilling the specific objectives listed under "Speaking" and "Listening." Students should know the results of such evaluation at least every two weeks.

Grades on individual paragraphs, precis writing, outlines, note taking, vocabulary work, and the incident/episode series of themes will all be part of the evaluation of individual work.

The most useful evaluations will come from conferences between student and teacher.

TEXTS - REFERENCES - MATERIALS

"Adopted" on trial for this year

1. Composition and Mechanics:
   Warriner's English Grammar and Composition, Grade 11, Harcourt Brace, 1958
2. Literature:
   English Rental Library Books (Fee system)
   Plus
   Adventures in World Literature, Inglis and Stewart, Revised Edition, Harcourt Brace, 1958, Approximate net price, $3.47. (This is another book in the series from which the present Senior-English text book was chosen for regular adoption.)

Other Suggested Texts (By more than one teacher of English 5-6 on questionnaire)

1. English in Action, J. C. Tressler, D. C. Heath and Co., revised, 1955
2. Guide to Modern English, Corbin and Perry, Scott Foresman and Co., 1955

Professional Aids (for teachers)

1. Warriner's Teaching Tests for English Grammar and Composition, Grade 11, Harcourt Brace, 195[illegible], price 40¢ per booklet, 50¢ for answer key.
2. Illinois Language Bulletins (3) Some of the best Illinois high school prose and poetry, available, we hope, in the branch libraries; if not there, Miss Pierson, Education desk at Main Library, has them.
3. Literature and Social Sensitivity by Walker Loban, booklet published by National Council of Teachers of English.
4. A Preface to Literature by Edward Wagenkrecht, Henry Holt, 1954.
5. English Journal, National Council of Teachers of English, 704 S. 6th, Champaign, Illinois, $4.00 per year.
   ("Literature and Growing Up", September, 1956, English Journal
6. Understanding Poetry, Brooks and Warren, Henry Holt, $6.50
7. Understanding Fiction, Brooks and Warren, Henry Holt, $3.00
8. Films, film strips, recordings. See new Audio-Visual Catalogue for materials suitable to the literature studied.

ENGLISH: SPECIAL HONORS COURSE 7-8A

OVERVIEW

The purpose of this course in the senior year is twofold:

> **It provides a survey in English literature. At least one selection by each of the noted English authors is studied, while detailed attention is given to the best English classics. Information about each author is included--his biography, his style of writing, the characteristics of the period in which he lived and wrote, with the influences of the period on his life, style, and subject matter.**
>
> **The other part of the course is concerned with the study of those skills necessary in effective writing. Emphasis is placed primarily on the writing of exposition (essay) in its several forms. Training and encouragement are given the student for self-criticism in all his writing habits: mechanical skills, correct outlining, sentence structure; unity, coherence, purpose, and total effect.**

As the Honors courses in grades 10 and 11 develop, the background for seniors entering English 7-8A in the 12th grade should be considerably stronger than at present. For the year 1959-60 more time will have to be spent on mechanics and spelling than, say, three years from now. However much the content may change in the next few years, though, the stress will always be on developing reading ability beyond the mere grasping of summary-content, or developing writing ability that shows maturity through logical organization, and on encouraging these senior English students to recognize their own responsibilities in having--and defending--ideas about what they read and write.

A survey course can be a parrot-course because much is compressed into the year. But it need not be. Individual expression of original ideas, well-founded and based on thoughtful analysis of reading, can be encouraged without a teacher's losing continuity or direction in fulfilling the objectives as outlined next.

GENERAL OBJECTIVES

> **To arouse appreciation of the finest and best in literature, not just as pieces of information but as part of the influence that will mold the individual's philosophy of life.**
>
> **To develop enthusiasm and inspiration for effective performance in the writing techniques that give the learner an appreciation of our language as a most versatile and competent tool.**
>
> **To develop intellectual curiosity and sensitivity.**
>
> **To make it possible for these students to feel "at home" in college courses dealing with literature and composition, not because they will know all the answers or have all the skills at their finger tips, but because they will have learned terminology, important contributors to the great literature of England, a self-direction in handling different types of writing assignments - both critical and original - and self-confidence in analytical reading.**

To inspire students who are not college-bound to continue reading and to enjoy being able to put words on paper effectively.

SPECIFIC OBJECTIVES

To cover, in survey form, our English li[illegible] heritage from "Beowulf" to the modern writers.

To familiarize the students with the classics in English literature.

To develop skill in using the terminology with which one discusses literature and in the critical evaluation that accompanies such a discussion.

To develop skill in effective writing, not just as an exercise in English, but as preparation in all fields where exposition is required.

To familiarize the students with a variety of writing problems: critical essay, character sketches, formal and informal (descriptive) essays, précis, outlining, short stories, poetry.

To give students the necessary experience for writing research papers.

To develop a useful and comprehensive vocabulary by working with words for meaning and for connotation.

To provide stimulus for memory work so that the student has a "stock pile" of his own from which to build. Like our atomic stock pile, lines memorized in high school often start a chain reaction when a student has learned to think by analogy and example.

To eliminate mechanical errors in composition.

To conquer left-over spelling problems.

To provide frequent opportunity for writing paraphrases of poetry studied as proof of comprehension and of skill in using the language.

To prepare students to take College Board exams without feeling baffled by the form or content of the questions they are expected to handle by giving practice during the year on sample questions.

METHODS AND PROCEDURES

Start with 20th-century essays. The text, Adventures in English Literature (see end of outline under TEXTS) is developed in chronological order. A teacher may, therefore, want to start with the Anglo-Saxon period to move straight ahead. But it is suggested that a start with the 20th century material provides these advantages:

a. The students belong to the 20th century; their interest and attention are easily aroused; they start their course with a "natural" appreciation of literary expression because what they read speaks to them of things they know--or, at least, of the times they know.

b. Having a start from their contemporary world, they can attack the far-away world of "Beowulf," for instance, with a back-board against which to drive comparisons, and a reason to see literature as a development, regardless of which literary age they may eventually prefer.
c. Their writing, too, starts with a concern for the present world and thus seems to them of more "immediate" value.

The following specific procedure for the assignments on the first unit as suggested above (Essays from "The Modern Age") can be adapted to any of the chronological units covered thereafter, and to any of the types of composition (character sketch, critical essay, personal essay, formal essay - test style - biography, précis, short stories, poetry) that the teacher includes in the year's work. (Research essays are a separate problem.)

a. Read from the text, Advantures in English Literature, the 20th century material on essays.
b. Discuss the reading from the standpoint of method, style, setting, theme, etc.
c. Study the techniques of essay writing from a text like Learning to Write (see Texts at end of whole outline)
d. Study specific writing skills in the same book; e.g., phrases, subordination of one idea to another, different types of sentences, parallelism, development of unity through use of transition words or phases.
e. Write an original essay once a week while the study of literature is progressing. These essays need not be long; in fact, compression is a necessary training. But the essays should show a variety in sentence structure and a growing skill in logical arrangement, the result of time spent on "d" above.
f. Revise the essay, the final copy being kept by the teacher in a folder for later reference to determine improvement or lack of it.

Note: In large classes the opportunities for teacher-student conference preceding and following revision of written work are not easily come by. One possibility is for reading assignments in class so that class-time for a definite number of conferences each week is available. This procedure is not ideal (what a teacher gains in one area he loses in another) but if the teacher will rotate the personal consultations so that within a given length of time, like one grade-period, each member of a class has a chance to talk about a piece of his writing with the teacher, there is every chance that points made at that time will carry over into other writing efforts.

With a theme-a-week, short though they may be, teachers may feel that the second step of checking revisions is impossible. Yet improvement in writing depends so much on the seriousness with which revision is required and scheduled that every effort should be made to make that revision possible:

1. Students may check each other's finished products with time for conversation on what needs to be improved being provided either in class or at their convenience outside of school. This technique not only keeps the teacher from having to handle every set of papers twice; it also brings a surprising

growth in self-criticism, once the easier task of criticizing the other person has been mastered. If this method is used, both papers should be handed in, with the name of the "critic" on the first one. Then, the revision graded, the two students involved in the production can benefit from the teacher's written or oral comments.

2. Teachers may underline errors and use a code system to indicate trouble spots like transition, non sequitur, awkard arrangement of sentences or words, inconclusive ending. This paper is not "graded" and the marking is done as rapidly as the teacher can read, with no help on how the mechanical errors or faulty places should be fixed. The student then works from there, again turning in both papers when the revision is finished. The second one is graded.

   It is through required revision that a student masters the habit of checking on his own writing, a habit so important, whether a student be college-bound or not, that compositions without it are less than half as effective as with it. If a teacher's class load makes it impossible to handle the double-duty necessitated by revision, then the suggestion is made that the theme-a-week goal be cut, but not the revision. The assignment can be for a theme one week, its revision the next. In that way, the teacher's work is not increased, but the benefit to the student is. Students themselves seem always to prefer the new subject, the clean piece of paper, the fresh approach. They are quite sure they will remember mistakes or improve on "fuzzy" thinking. Insistence on their conscientious righting of wrongs may seem pale or unexciting, true. But it will pay dividends. Practically no theme, even by an expert, stands in such perfection that it cannot be improved. With emphasis away from content, a situation made possible on revision, and firmly directed toward manner and method, a student can learn to delete, rearrange, clarify, order the development with logic...along with correcting technical mistakes.

3. From six to eight novels per year are required. A suggested plan for arranging that reading follows this section on "Methods and Procedures."

4. For the study of poetry, in whatever unit, the emphasis should be on evaluation by deciding what the poem does, what it creates. Questions like "What is the effect of such components as repeated rhyme, figures of speech, brevity through allusion instead of explanation?" "What is missing from a paraphrase?" Or, another way of asking, "Why is meaning not the whole of what the poet presents?"--will help to develop skill in interpreting poetry.

   Students should know enough about poetic devices to recognize rhyme schemes, figures of speech, types of poem, form--sonnet, complete, Spenserian stanza, etc. More important, though, is that they be helped to see how the mood, tone, pattern, details included and details excluded all work to create a whole, no part of which (if they are reading a good poem) could be eliminated or rearranged. It is more difficult to understand meaning in poetry than in prose, but the teacher who lets a discussion begin and end with "getting the meaning" of a poem is losing his chance to make poetry live for students. A book like Brooks and Warren's Understanding Poetry can be a helpful guide to both teacher and student. Also, recordings of poems read well (if the teacher is hesitant about "elocution") (See "REFERENCES" at end of whole outline) can help. Most of all, though, the teacher needs to expect variety in student interpretation, particularly in recent poetry; to be willing to accept the fact that "right" and "wrong" are terms inapplicable to an individual's reaction IF the reaction is based on discernible evidence rather than whim. Judgment, awareness of hidden meaning, enjoyment of subtle reference, strengthening of confidence in "handling" literature--can all come from a spirited study of poetry. Those skills, moreover, make other reading a simpler and more rewarding process than before. If all the time and energy for studying a poem are directed toward identification of figures of speech or of paraphrasing the lines, then the appreciation for poetry as a most effective method of communication of man's deepest thoughts and emotions is lost.

ENGLISH 7-8A PLAN

	Class-Work	Reading	Composition
Unit I.	Anglo-Saxon and Middle-English Memory Work: Chaucer Prologue Vocabulary Study	Ivanhoe The Golden Warrior	Paragraph Precis Paraphrase Oral and Written Reports Original Ballads
Unit II.	Elizabethan Period Lyrics, Essays and Macbeth Vocabulary Study Memory Work	Kenilworth Elizabeth the Queen Mary Queen of Scots Elizabeth and Essex or other books of period	Reports as above Formal Essay Character Sketch Sonnet or Lyric
Unit III.	Puritan Restoration Period and The English Novel Vocabulary Study Memory Work	Free choice of English novel	Continuation of composition skills The Essay Critical Review of Book Research Essay
Unit IV.	Eighteenth Century Vocabulary Study Memory Work	Gulliver's Travels or Vicar of Wakefield	Essay: The Satire 6-10 lines rhymed couplets Research Essay
Unit V.	Nineteenth Century Literature Romantic period Victorian period Vocabulary Study Memory Work	Free choice of English novel	Informal Essay or Short Story
Unit VI.	Twentieth Century Literature Vocabulary Memory Work	Emphasis on Short Story and play	Refinement of composition skills

(Lessons should be planned within units for grammar review and sentence revision as needs are located. Continuous vocabulary development and spelling emphasis are required throughout the year.

OUTLINE OF COURSE

First Semester

I. Study of Modern English Essay, pp. 685-711 in
Adventures in English Literature

A. Develop an outline to follow in class discussion of the essays. This outline should be made by students and teacher together. Sample:

1. Tone or Mood of Essay
    - a. How established?
    - b. Where established?
    - c. Why important (or unimportant) in total effect?
2. Theme of essay
    - a. Explicitly stated - where?
    - b. Implied - how?
    - c. Absent altogether?
3. Evidences of author's personality in the essay
4. Comparison to another essay of its type - or contrast (Use concrete details)

Any similar check-sheet can keep a class discussion on the track and cut generalities or purely subjective reactions to the zero point.

B. Study the technique of essay writing in the composition book (different books in different schools).

C. Write short personal essays during the first six-weeks' grade-period.

D. Write other kinds of essays as the literature and composition-book studies progress.

1. Critical essays to use in reports of home reading of English novels.
2. Formal essays as required for tests, essay contests, biographies, etc.
3. Editorial essays concerned with school affairs, community interests, selection of college, national problems.
4. Descriptive essays to work on point-of-view (near to far, up to down, down to up, past to present, out to in, etc.) plus use of detailed sensory impressions.
5. Special types
    - a. Précis to summarize and gain insight into tracking down the main idea of articles; e.g., the discussion of advertising practices in medicine in The Saturday Review of Literature.
    - b. Character sketches to practice observation and optimum use of detail. Chaucer's characters, the Macbeths, the two Queen Elizabeths, Milton, modern writers like Shaw, Eliot, Virginia Woolf, J. B. Priestly, etc. are typical subjects that can be assigned.

II. Study of the modern short story, pp. 560-617 in
Adventures in English Literature

A. Develop a discussion outline as was done for the essay. Include such points as handling of suspense; main character and how developed as a person; mood; plot; style; setting, emotional appeal, if any; theme, if any; realism versus romanticism; then, subject matter comparison with similar (or very different) story.

B. Study the techniques of writing a short story in the composition text.

C. Develop plot outlines, character analyses, settings of short stories, both for stories read and for original ones.

D. In groups, write effective dialogues, character interpretation of real people, and possible plot outlines.

E. Write one original short story. If there are literary clubs in the school, these original stories can conform to their requirements for length, style, etc. The short story makes a good "term paper" for the first semester.

Note: Special work on the short story is being suggested for 10th grade Honors English students in their course for 1959-60. This training should make a real difference in the writing ability of 12th grade Honors English students in 1961-62 and this senior project on short-story writing may change. For now, however, it is taught in the senior year. Teachers who want excellent suggestions on how to present the short-story-writing project are referred to the new Honors English 3-4 course outline, the first in this series.

III. Study of literature in the chronological order designed in Adventures in English Literature

A. Units studied:

1. "The Anglo-Saxon Period"
2. "The Medieval Period"
3. "The Elizabethan Age"
4. "The Seventeenth Century"
5. "The Eighteenth Century" (first half)

B. Techniques employed:

1. Assignments should be given for at least a week in advance, longer than that if possible. These seniors need practice in planning ahead. Daily assignments do not demand enough in individual budgeting of time.
2. Outlining: the background material for each chronological unit in the text can be covered by outline, dividing parts among the class members and then bringing the whole outline together for board work and discussion.

   Insist on the correct form, not only in the use of numerals, numbers, and alphabetical sub-headings, but in parallelism (both form and content). For instance, if A is a noun, B cannot be a verb; and if A is the name of a type of furniture, B cannot be some detail about that furniture. Also, insist on having at least two sub-divisions if there is any sub-division at all. For instance, if there is a I there must be a II; if there is a 1, there must be a 2, if there is an a there must be a b. "Nothing can be divided without having at least two parts." It is possible to write an outline with nothing but the Roman numerals, but once there is a break, there must be two entries at least.

Insist on main headings that are big enough to "allow room" for sensible sub-division. Simply listing all the points in a paragraph without concern for their relationship is *not* outlining no matter how it looks.

3. *Oral Discussion*: the authors and their work should be discussed according to the outline developed by the class for the different types of writing.
4. *Critical essays*: Throughout the study of the different periods of literature, the weekly writing assignment can be on some particular piece (s) of writing. Sample assignment:

   Choose one of the following and make up your own title to fit your essay:
   a. Compare Bacon's "Of Studies" with one of the entries in Pepy's Diary for style, tone, and effect.
   b. What do Macbeth's last words do for his stature as a tragic hero? Why?
5. *Essay tests*: On content and interpretation, such tests are a successful measure of knowledge, understanding, and writing skill. Choice in selection of questions to be answered should be given. Also, a limit of one short paragraph per question should be imposed in order to give training in compression. Rambling is much easier!
6. *Paraphrasing*: Poetry can be paraphrased as an aid to understanding and as practice in writing. Emphasis should be on selection of *exact* words to give the meaning, and on development of implications--not on a simple re-arrangement of lines as they stand.
7. *Memory Work*: Twenty-five to one hundred lines required. Encouragement to learn as much more as possible. (25 - I, 50 - M, 75 - S, 100 - E could be the grade scale.) If someone memorizes 200 lines he has a kind of "extra credit" but not unless all the regularly assigned work is completed, too.

C. Outside Reading:

1. One 20th-century novel and two 19th-century novels required. These must be approved by the teacher. Besides the minimum suggestions on the sheet "English 7-8 Plan" on page 40 -- teachers will find helpful material in *Adventures in English Literature*, pp. 347, 449, 551 and 617. (In lists given on the last three of those pages, be sure to distinguish between books *about* the period and those actually written *during* the period.) Or the branch libraries will furnish recommendations for "period" reading.
2. A separate part of the outside reading assignment can be research and report on critics' evaluation of the novels read. Use of *The Reader's Guide to Periodical Literature* should be encouraged, especially for reviews of 20th century novels selected. Note cards and bibliographies should be required on this assignment. The form for that work can be found in the composition--rhetoric text being used.
3. The book reports themselves should be in the form of a critical-essay-review. The work done on No. 2 above will help students with this kind of reporting, for they will have read examples by outstanding critics.

D. Vocabulary:

A definite weekly assignment is necessary. If the class is using Learning to Write, the work on words is on pp. 183-246. If no particular vocabulary program is already in use, suggestions given under "REFERENCES" at the end of the outline will be helpful.

Note: No teacher has to work from a text on vocabulary. Under the pressure of time, however, many teachers believe that a text or text-workbook is a good investment: Students can work independently and there is no need to allow for weekly class-time to select, define, use, and explore synonyms for a group of words taken from the reading with no guidance except the teacher's.

Note: Seniors going to college are very "vocabulary-conscious." They have heard much from their immediate predecessors in college of the importance of word knowledge. If they want to work on their own, or as a summer project, the Pocket Book publication, 30 Days to a More Powerful Vocabulary, which can be bought for thirty-five cents, is a useful suggestion.

E. Study of Figurative Language

In any text being used there are definitions and examples of the main figures of speech. Corbin and Perrin's Guide to Modern English has a good section, pp. 107-113; Learning to Write gives the information on pp. 251-256. If a particular text is weak in this area, the librarian will supply material upon request.

Note: Knowledge of figurative language is helpful in the reading of poetry; it is also an ally in writing prose providing the need for judicious use is a corollary to the knowledge itself. Too much figurative language makes for painful mix-ups and soggy insincerities.

OUTLINE OF COURSE (continued)

Second Semester

I. Study of the research essay

A. Study the necessary forms and procedures used in writing a research essay. If teachers are using Learning to Write, the information needed is on pp. 487-503.

B. Select a theme for the literature study of second semester that makes one unit out of the chronological divisions in the literature text. Example: "The Growing Brotherhood of Man." From this theme, students can develop a subsidiary theme to use for a research essay. If this approach is made, the student's work on a research paper will connect with his work in English literature.

Another way to assign the research essay is to give students a choice of subject according to their own interests. They should be given a week to check the library for source material so that they can change their first choice of subject matter if source material is limited.

Then their proposed topic can be turned in with a bibliography of at least five sources they know to be available. Usually the choice based on personal interest is sound enough to merit a serious effort at research. If it is not, then the teacher can require another choice. But in spite of preliminary explanation by the teacher about limiting subject areas, even the satisfactory choices may be too broad: Cameras, Stamps, The Medical Profession, Cars, Rockets, for example. In such cases let the class help in limiting the subject to some particular phase: Cameras could turn into The Development of the Telephoto Lens; The Medical Profession into Internship or The Salk Vaccine. Teachers may want to work with an American history or science teacher on the research-essay assignment, but if so, the student should have a definite limitation, agreed on by the teachers involved, on how much credit he can get for the one effort.

C. Discuss the broad general outlining necessary for research essays; require practice outlines on practice titles supplied by the teacher. Use oral discussion on samples of student outlines put on the board to make sure the method of outlining stressed first semester is being transferred to this project.

D. Require a clear and accurate outline of the students' own research topics, together with note cards and bibliography supporting the outline, to be handed in at least a month before the date the final papers are due.

E. Require the first draft of the research paper, revisions, rewriting--all to be kept attached to the final copy that will be handed in. The teacher should be able to see the results of conference and written comments by referring to the first drafts, no matter how "messy" they may have become in the process of being used. Also, the student can have a clearer picture of exactly what he has done to achieve the final copy if all the steps are kept - instead of being tossed into the wastebasket. Plagiarism, that special headache of every English teacher, has little chance to flourish with this method of saving all parts of the final production.

F. Grade footnotes and bibliography for exactness and accuracy. Methods vary in footnoting and students should know this fact so that they will not be confused at some minor change in arrangement required by another teacher in some future work. But there is no variation in the insistance on following the form prescribed right down to the last item. Attention to detail in form is a large part of the job of writing a research essay: this is no place for "individuality" in following instructions!

G. The completed research essay (recommended length 8-15 pages, double-spaced, typewritten - or 2400-3600 words) becomes the "term paper" for second semester.

II. Study of literature in the chronological order designed in Adventures in English Literature

A. Units Studied:

1. "The Eighteenth Century (second half)

2. "The Romantic Age"
3. "The Victorian Age"
4. "The Twentieth Century"

B. Techniques Employed

1. Since "The Modern Age" presents the literature to the student by types, it is suggested that the Victorian Age be studied the same way (instead of chronologically). This procedure will give the teacher an opportunity to develop a unit on biography, for instance, one of the type-divisions in "The Modern Age" section (p. 665ff.), with reading assignments of biographies written about the Victorian writers represented. Or, it will provide a chance to study the poetry of both eras by comparison and contrast instead of "jumping around."

   In the earlier centuries the perspective "provided" by time has singled out the few great writers; they speak for themselves and their significance is in individual achievement. With the present century (and perhaps with the last) choice of significant writers is not so "pat." Some of the individual teacher's favorites may not even be represented in the newly adopted text. (If not, there is every reason to enrich the students' reading experiences by acquainting them with those favorites if there is time!) Individual achievement is not so clearly defined. The study, then, of these late/later writers can be most smoothly managed by emphasis on influences represented by individuals; and those influences can be most readily understood through study of literary types.

   These types of writing, as represented in Victorian and Modern Age, should be covered:

   a. The English novel (based on outside reading and on the text discussion, pp. 342-347)
   b. Formal essay
   c. Biography
   d. Personal essay
   e. Short story
   f. Poetry
   g. Drama

2. Increase ORAL presentation of material by the class now that students have had the first-semester background in HOW to talk about what they have read.

   a. Class groups prepare panel discussions: "Were the Victorians really reformers?" "How do the modern poets differ in intent from the Victorians." Give specific illustrations to any points made.
   b. Class groups prepare a series of reports and reviews: authors' lives, critical summaries of Victorian novels, the development of the novel from its beginnings.
   c. Class groups prepare and administer quizzes. Material used for questions should come from text and oral reporting.
   d. Class groups - or individuals - write original essays to read aloud. The essays should have some connection with the literature being studied.

Note: On this oral work, the teacher should have the help of chosen class members (a committee of acknowledged "best" students) in evaluating the material given. Constructive criticism, always valuable, acquires an added force when it comes from other class members.

e. Memory work: Emphasis on student preference; 100-200 lines, given orally outside of class and graded, if the teacher desires, by volunteer "listeners" from the class.

C. Outside Reading:

1. One 18th century, one 19th, and one 20th century novel. (See p. 347 in Adventures in English Literature.)
2. See further suggestions for handling outside reading under that heading in Semester I.

III. Continued study of writing

A. Character sketches (continued): comparisons of characters in different novels (outside reading) in essays, in real life.

B. Reflective essays: topics like ambition , love, greed, hatred, religion, hope -- developed through reference to biography, novel, story, poetry, essay, or drama already read.

C. Descriptive essays (continued): on personalities, favorite literary types, favorite authors; or on weather, holidays, special occasions with attention to point-of-view and sensory perception. (See discussion in first semester outline.)

D. Personal essays (continued): four to six of these at the end of the year, short ones, to develop mood, humor, seriousness, etc.

E. Poetry: any good student can write a limerick; or he can rhyme couplets in iambic pentameter after a brief acquaintance with Pope. Many can write quite acceptable verse. A publication like Portland, Oregon's "Reflections," which presents the best original writing of its high school students for the year, is good motivation. (See REFERENCES, page fifteen, if students feel they cannot possibly write poetry. Many students get their first real grasp of the beauty and strength of our language when they mold something with it that they can proudly call a poem!

IV. Additional work

A. Just before the start of the last grade-period, students and teacher should go through individual file (or whatever kind of record the teacher has devised) to examine and evaluate strengths and weaknesses. Then they should plan the remaining work to make necessary reparations.

This is the kind of question to be asked:

1. Have 6-8 English novels been read by each class member? Have 8-12 been read in the four years of high school?

2. Can a new essay be written to replace one not so well done earlier?
3. Is there an effective outline from each student on each of the units in the literature texts--those parts dealing with literary and historic background?
4. Has the poetry been widely and intensively studied? Did any of the major poets or major "schools" get less than their share of time?
5. Are the elements of drama a part of each student's factual knowledge, and are the examples of drama in the text well understood in retrospect?

B. Vocabulary review: Students can plan and execute this review. They can also devise a method of testing if the teacher delegates the responsibility to a group.

C. Oral reading of a play: a good finale to the year's work besides making it possible to enjoy the last week of school in spite of the frequent interruptions!

TEXTS

I. Required:

Adventures in English Literature by Rewey Belle Inglis and Josephine Spear, Olympic Edition, 1958, Harcourt Brace.

II. Recommended:

A. Learning to Write by Reed Smith, William Paxton, Basil G. Meserve, D. C. Heath, 1957 (revised edition)

B. English for Every Use, Book IV, Tanner and Cheever, Ginn and Co., 1947

C. Warriner's English Grammar and Composition, complete course, 1957, Harcourt Brace

D. One of these:

1. Word Wealth, Ward S. Miller, Henry Holt & Co., 1958, about $2.00 net
2. Word Clues, Amsel Greene, Row Peterson, 1949, $1.50 net
   or, for individual student use--
   30 Days to a More Powerful Vocabulary, Lewis and Funic, Pocket Book Publication, 35¢

Note: Some selection for consistent vocabulary building is recommended. In 1959-60, the teacher may make free choice; however, since sophomore and junior honors classes are starting, it would be wise to confer with the teachers involved in those classes before making any sizable investment so that the book(s) chosen can be used [illegible] all three [illegible] years without duplication.

Word Wealth and Word Clues could be divided for the three years.

If there are recommendations other than these suggested texts for composition and for vocabulary, please send them to the Secondary School Curriculum Department for use in further bulletins.

REFERENCES AND SUGGESTED MATERIALS

1. Roget's International *Thesaurus of English Words and Phrases*.
2. Webster's *New International Dictionary*.
3. *The Saturday Review of Literature* (library)
4. *Language in Action*, Hayakawa, Harcourt Brace, 1949.
5. *Understanding Poetry*, Brooks and Warren, Holt, 1950.
6. *Guide to Modern English*, Corbin and Perry, Scott, Foresman and and Co., 1955. Excellent indexed reference material in second half of book; fuller explanation in first half. Already used in some schools in sets.
7. *The Logic and Rhetoric of Exposition*, Harold C. Martin, Rinehart.
8. *Inquiry and Expression*, Harold C. Martin and Richard Ohman, Rinehart. (Both good *reading* for teachers - and students.)
9. *Reflections*, Portland, Oregon's Public School anthology of the best writings of the high school students there in any one year. There have been six editions. A copy of the latest one is in the Seconcary School Curriculum Department library. Or, write T. W. Edwards, Superintendent Portland Public Schools, Portland, Oregon.
10. *The New Century Handbook of English Literature*, edited by Clarence L. Barnhart, Appleton-Century, 1956.
11. See *Audio-Visual* catalog for films and recordings that fit the literature study; e.g., "Shakespear's England," a beautiful color-sound film. The recordings would be primarily for poetry and drama study.

If there are further recommendations for materials or references, please send them to Mr. Wesner, Secondary School Curriculum office, for use in future bulletins.

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ENGLISH: ADVANCED PLACEMENT

(College Level)

OVERVIEW

In this high school senior Advanced Placement (College Level) English course, the program is one of enrichment in both composition and literature.

One of the teacher's duties to the highly selected group taking this course is to stimulate each student's curiosity and enthusiasm so that he will become an independent reader in various fields. The teacher need not feel that he, himself, should be an expert in every field; he must, however, enjoy learning, respond to the interests of the class without ever losing sight--or hold--of the main emphases, and steadfastly refuse to get into a pattern of presentation so rigid that students place conformity to "what the teacher thinks" above independent development.

The aims are centered on literature and composition. The student should learn how to evaluate the literature studied. That means grasping the thesis (theme) of each selection studied and gradually learning to recognize the author's artistry in expressing that thesis. Then, with the writing of frequent themes added to this qualitative reading of the literature, the student should realize that he, too, can have something to say to his reader--indeed that he must have something to say if he is to write at all--and that he can develop a better way than he has before mastered for expressing his own ideas.

The composition and literature should run concurrently throughout the year with approximately equal time allotted to each. The latest ADVANCED PLACEMENT test in English combines literature and composition instead of giving the tests in two separated forms as before. The skills involved in the exam are critical thinking; thoughtful evaluation by reference to specific points in the textual material supplied as part of the test; discussion of terms like "tone," "mood," "point of view," by appropriate reference to the textual material; and the expression of all evidence of reading and understanding, set forth in a style that shows maturity.

Rote memory work and wide nodding acquaintance with many works and authors have no part in the basic aims of this course, though individual students may add those items to their personal goals. There are no short-cuts. There is no single rule-of-thumb. The teacher will work very hard on marking themes--not to be confused with simply checking errors--to help each student recognize the weak points in his thinking and the development of that thinking in writing. The teacher will work on a relatively few pieces of literature with such intensity that his pupils will add a new dimention to the term "comprehension" and will enjoy the challenge of reading on several levels. The teacher and student should keep in mind that this is a college course, actually combining two college courses, literature and composition. The goals are high but so is the ability--and the reward.

SELECTION OF STUDENTS AND CLASS SIZE

The best students of the junior class have usually identified themselves by the end of that year. Investigation for possible membership in the Advanced Placement English class, however, can be on whatever basis an individual school chooses. Here are some of the points to be considered:

1. Record on standardized tests
   - a. Stanford-Binet--kindergarten
   - b. Otis Beta--fifth grade
   - c. Terman McNemar--eighth grade
   - d. Cooperative Reading--tenth grade
   - e. ACE--School and College Aptitude Test--eleventh grade
2. Cumulative record cards
   - a. Grade average
   - b. Attendance
   - c. Character ratings by teachers
3. Interest in course
   - a. Pupil's own attitude
   - b. Parents' attitude (letter to home)
4. Limitation in class size to twenty or fewer

Whatever method is used in selecting membership for rhe class, the result will be homogeneity in ability and, largely, in attitude. It is well to remember, though, that standardized tests, scores, and indications of ability; grades, teacher ratings, and attendance records can never cement a class into a particular mold. Objectives and methods will be defined in the following pages, and an outline of the course will be included as a guide. But the teacher of an Advanced Placement English course will look for, and encourage, individual differences in his class.

OBJECTIVES

General Objectives

To give the talented pupil an enriched course on a college level of difficulty, challenging to his potential in scholarship, to his ability for sound thinking, and to his developing powers of leadership.

To keep talented pupils (IQ of 120 or better) seriously interested in school.

To encourage, through literature, the students' awareness of the past as a part of the future, of the past as it affects the present, and of the individual's responsibility for his own development with the heritage and challenge involved.

To develop self-analysis in the achievement of precision in self-expression, oral or written.

Specific Objectives

In Composition: How well teachers realize the truth of this statement: "There is no royal road to style. It cannot be attained by mere industry; it can never be achieved through imitation, although it may be promoted by example."*

Since the goal here is the development of precision in writing, teachers should

1. concentrate on objective rather than on subjective writing though the latter is not to be ignored completely. (See page 10 under the discussion of Munsch's "The Bridge" for an example of subjective writing as an assignment.) The author of the course text, Writing with a Purpose, states in his preface: "Although the emphasis is on exposition, the techniques apply to all kinds of writing."
2. give practice in the varying of sentence structure: word order, possible subordination, active versus passive voice for the verbs, etc.
3. work on the elimination of mechanical errors, superficialities, generalities, repetitions.
4. strengthen vocabulary per se and in connection with themes: denotative and connotative meanings in selecting the right word for the right place.
5. emphasize over-all importance of unity: the use of transitions; establishing one point-of-view; e.g., near to far, general to specific, past to present--with no shifts; consistency in purpose.
6. make habitual the use of facts, examples, pertinent details as supporting evidence of original premise.

In Literature: According to the ADVANCED PLACEMENT PROGRAM SYLLABUS, the student is expected "to respect the precision with which a literary work not only communicates ideas but defines specific attitudes and envokes particular responses."

1. Emphasis on quality rather than quantity: intensive (depth) study of representative literature so that a student learns HOW to read any piece of literature and HOW to discuss it.
2. Emphasis on understanding of the author's techniques
    a. in FICTION: the "how" of the writer's craft in creating suspense, characterizations, plot, setting, atmosphere; the importance of recognizing the author's point of view (first person, omniscient, historical, or "recorder"--without comment or interpretation). Most of all, the TOTAL EFFECT, the unity of the whole,

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* (Harvard Guide to American History, Cambridge: Harvard University Press, 1954, p. 46.)

described not by the lines or axioms but by the careful consideration of ALL pertinent factors.

b. in POETRY: the various definitions that try to explain WHAT poetry really is. (A class could, in fact, start the study of poetry by seeing how many definitions they can find: Tate, Brooks, Aristotle, Warren, Elizabeth Drew, any anthology.); the kinds of poetry (3); the importance of style to a particular poem: is it abstract or concrete, does it use overstatement or understatement, is there figurative language, symbolism and imagery in the wording. IF SO, WHY?

One definition of poetry is that it says something that could not be said any other way. The WAY of saying, then, is important to the study of the poem, not just in the recognition of something like hyperbole but in deciding on its FUNCTION. A good poem has no element of happenstance, from title to end punctuation: every element helps in the TOTAL effect.

c. in ESSAYS: an appreciation of the informal and formal essay, the entertainment and the information. With essays, much can be done in the serious study of craft--again, the "how" of what the writer does: his use of irony, for instance; the precise statement versus the implied; the establishment of the TONE of the essay: how and where it is done; the use of detail and what the detail contributes; the sentence patterns.

d. in DRAMA: insight into characterization without exposition; familiarity with form, with plot and subplot, with climax; with the substance of tragedy and the tragic hero, with the gradations of comedy: farse, slap-stick, delayed reaction...or comedy in the Elizabethan sense; ability to paraphrase when inversion and adherence to meter cause initial difficulty. Most of all, the ability to read into the lines given. A good example of this skill is found in New York's bulletin, "Advanced Placement Program in English" * on pp. 16-17. Such careful study of a few particular lines is helpful; it should not be practiced so consistently, though, that the piece of literature itself gets lost.

METHODS AND PROCEDURES IN THE COURSE

Class work can be conducted by question-answer method, pupil discussions, lectures as pupils take notes, panel discussions, and pupil group-work.

If necessary there should be weekly spelling tests and exercises in the mechanics of English. (See Note under V. "Mechanics" of this outline.)

Impromptu themes can be given every week.

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* See page 18, #6.

A particular topic the teacher wants covered--euphemism, for example--can be assigned a day or two before the writing is to be done in class. The students would look up the facts independently and write about them in conjunction with a topic sentence supplied by the teacher, either ahead of time or at the time of writing. Such information, factual and well-covered in reference books of all kinds, should be considered part of the student's information from then on as much as if it had been covered in lectures.

Longer themes are periodically assigned to be substantiated from student's required reading. For example, a paper might be written on distinguishing between the melodramatic and the tragic, with the student using what he has read to back up his primary assertion. Or, an assignment might be to summarize what critics have said about the author ofaforeign novel student is required to read in translation.

Essay contests can be entered for practice in lengthy, formal writing with a specific purpose.

Each student should have a folder kept in the classroom. Into that folder goes every piece of written work, a cumulative record of improvement as well as a good background for individual conferences.

For ease in correlation, many of the specific methods suggested for help to the teacher of an Advanced Placement English class are described in detail under the next section, V. OUTLINE OF THE COURSE. The teacher will then have method *with* the matter to be covered.

OUTLINE OF COURSE

General Statements:

The outline is not divided into time units or listed by semesters. Some teachers may want to start with poetry; others, with essay. The suggestions are made informally with the conviction that they need to be adaptable. The variety of approach possible to the individual teacher should not alter the total achievement so long as the same kind of purpose and content is pursued.

The correlation between literature and composition, using the reading as a basis for themes, is taken for granted in the following course outline. For instance, a teacher might assign William Carlos Williams' "The Use of Force" (pp. 31-34 in *An Approach to Literature*, one of the texts) and Stephen Crane's "An Episode of War" (pp. 34-37, same source) for their literary worth and then ask pupils to write a paragraph commenting on the effectiveness of the conversation-without-quotation-marks, or on the choice of the words "episode" and "force" in the titles. Such dual-purposed reading is best selected by the individual teacher; therefore, the course outline does not make specific reference to titles with the idea of limiting any teacher. References are specific so that the teacher may "go through the process" with actual facts about actual pieces of literature--for himself. Techniques that are described in general terms can too often be confusing. The concrete explanations and references in the following pages, then, should be studied as examples, not as prescription.

2

Reading will also carry over into writing in the manner of style--by attention to the skill of the writer and an effort to emulate that skill. Any current issue of the Atlantic Monthly supplies excellent reading material. For instance, the July, 1958, issue represents Edward Weeks' "Peripatetic Reviewer" as a master in the use of detail: he describes his passing through the turnstile at Brussels with a wealth of impressions, arranged for completeness, unity, orderly movement, and coherence--all in about 200 words. From comprehensive reading, particularly when the selection can be made to fit the emphasis in the rhetoric text at any given time --------like Mr. Weeks article, when the class is concentrating on "Purposeful Details," Chapter 5 in Writing with a Purpose, the student can develop his ability to appreciate what the author is doing. Moreover, he can then attempt to use the study and examples in his own writing.

In An Approach to Literature, extremely valuable questions and discussions accompany the literary selections. These give the student and the teacher a common basis from which to secure the best interpretation of the work and an appreciation of the artistic devices by which the author has produced his short story, poem, essay, or drama. They direct the student's thinking ABOUT a piece of literature so that, again quoting the Advanced Placement Program Syllabus, "he becomes not only a sensitive reader but also a responsible one." As the course progresses, the student should ask his own questions, too, but the questions provided in the text help him "assume" his responsibility by giving him a sense of direction.

Specific Recommendations (OUTLINE OF THE COURSE, continued)

I. Mechanics: Writing the sentence--including work on spelling and punctuation.

Note: As we go forward with the program of honors courses, the need for time spent on mechanics in the English: Advanced Placement course will decrease. In some school systems, the attitude already is that any student deficient in the mechanics of writing (grammar, punctuation, spelling) is barred automatically from the Advanced Placement English course; or, at least, is required to make up his deficiencies on his own time if he hopes to remain in the course. However, the recommendations here are written for the present, for things as they are. The teacher should, of course, adapt the work in mechanics to her own class. September testing,* for instance, might indicate uniform achievement in mechanics high enough to eliminate the need for weekly drill, or low enough to foster more than is indicated here.

A. Material and Schedule

1. One day each week is used for punctuation and spelling. The material during the first semester is from

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* See VII. TEXTS, REFERENCES, AND TESTS of this outline.

Writing with a Purpose, pp. 532-544 for spelling; pp. 504-525 for punctuation. Second semester the same type of work comes from The College Placement English Workbook, the third text.

2. Spelling words are chosen by pre-test on the columns of words listed on pp. 540-543, Writing with a Purpose. From the most-missed words on the pre-test of any one column, twenty-five words are chosen for the week.

3. All marks of punctuation and their uses are reviewed.

B. Assignment

1. Write twenty-five original sentences, using the spelling words selected for the week, and with content based on current reading.

2. Follow, in the twenty-five sentences, a sentence pattern that employs the punctuation review. For example, if the uses of the comma are being reviewed, the work should be divided like this:

First week's assignment: Write 25 sentences:

Sentences 1- 5 using nouns in a series
6-10 using verbs in a series
11-15 using adjectives in a series
16-20 using adverbs in a series
21-25 using short clauses in a series

Second week's assignment: Write 25 sentences:

Sentences 1- 5 using introductory adverb clauses
6-10 using introductory participial phrases
11-15 using adverb clauses, not introductory
16-20 using participial phrase, not introductory
21-25 using infinitive phrases in a series.

By this kind of "recipe" sentences, all punctuation marks and their uses can be reviewed during first semester.

With the content of the sentences coming from a piece of required reading, this exercise can be formative, reflecting pupils' understanding of what they are reading. And the student is getting practice in being aware of sentences as something he can control.

C. Records

1. Spelling tests are given weekly with "E" for perfect paper; "F" for more than two mistakes. After the

first week, of course, there should be review words on every test.

2. The original sentences are handed in once a week and read by the teacher--but only one in each set of five--since the five in any assignment-group are of the same pattern. Graded for spelling, capitalization, grammar, punctuation, and content: five perfect sentences, E; four, S; three, M; less than that, F.

   These students are grade-conscious because of the tremendous pressure engendered by scholarships, rank in class, parental interest and pride, and, of course, personal pride. It is necessary to keep the standards high, but the teacher may find it most helpful in supporting those standards if there are weekly grades on specific assignments like those above to show consistency of effort--or lack of it--rather than a few grades on "big" things (as described by some students) like essay tests on themes.

D. Suggestions from the Text: The following chapters in Writing with a Purpose are helpful in studying the writing of sentences:

1. EFFECTIVE SENTENCES, Chapter 7, pp. 130-155. Here the problems of clarity, consistency, economy, and variety are discussed with examples. Points made can be incorporated in the weekly assignments for the twenty-five original spelling-punctuation-reading-content sentences described above. For instance, periodic sentences ALSO using nouns in a series could be assigned after the periodic sentence is studied--pp. 137-139. Or sentences showing inversion ALSO using adjectives in a series could be assigned after study of inversion--pp. 147-148.

2. RIGHT WORDS, Chapter 8, pp. 156-202
   IMPROVING VOCABULARY, Chapter 10, pp. 214-227
   USING A DICTIONARY, Chapter 9, pp. 203-213
   Here the teacher's reiterated emphasis on the need for strong vocabulary gets a fine "testimonial." Again, if the teacher is using "recipe" sentences, new vocabulary along with the spelling can enter the assignment for the twenty-five original sentences. The sentences can reflect other learning, too. For example, after the section on "Figurative Language" in Chapter 8, the assignment might grow:

   > Write sentences 1-5 to include five of the new spelling words, five words from vocabulary study, an introductory adverbial clause with correct punctuation, and expressing metaphor or simile. (Sometimes the more complicated the assignment seems to be, the more pleasure these students find in complying with it!)

II. Composition

A. Material and Assignments:

1. At least one theme every week. From this theme-a-week schedule, both the teacher and student can realize the student's improvement.

2. During the first weeks, one-paragraph themes of approximately 200 words can be written in class.

3. As the year progresses, length of impromptu themes may increase to contain several paragraphs. However, a paragraph of three or four well-written sentences is more effective and valuable to the writer than a long paragraph with sentences thrown about at random and without thoughtful attempt at brevity.

4. Some themes may be assigned as homework, but the outlines for these should be written and approved in class and returned with the theme on the date due.

5. One or two long papers--about 1500 words--may be assigned: a discussion of some phase of life or the human relationships depicted in the novels read from an approved list. Or, the student may develop a topic of special interest to him if it is approved by the teacher. Such a topic would, of course, be in addition to the required reading, but it is a chance for the teacher to encourage the able student: his extensive, independent reading can be the basis for subsequent writing.

6. NO WRITTEN ASSIGNMENT SHOULD BE CONSIDERED BY THE PUPIL TO BE COMPLETED, EVEN THOUGH HE HAS HIS PAPER BACK WITH A GRADE ON IT, UNTIL HE HAS REVISED IT IN ACCORDANCE WITH THE TEACHER'S ORAL OR WRITTEN COMMENTS.

B. Record: The grading is largely subjective, but great care should be taken to make comments on the students' papers that will lead to the goals as already stated. Marking technical mistakes is not enough. The teacher can "comment" by asking useful questions: How does this sentence connect with the preceding one? What does this detailed description have to do with your purpose? Where is the transition?

The individual files will make good background for individual conferences and for grades. Grades can be given on both the original themes and on the revisions to encourage maximum effort on both.

C. Suggestions from the Text: The following chapters in Writing with a Purpose are useful in improving composition.

1. INTRODUCTION, pp. 3-13
   Discusses the need for the student to be aware of his purpose or idea, his choice of only revelent details and his adherence to one point of view. A theme should present a "unity of style as well as a unity of subject." The illustrative examples of student writing are helpful.

   A painting like Munsch's "The Bridge" can serve as a start in writing. Students study it with the idea of being able to write their emotional or imaginative reaction to it--in 200 words! Words must be chosen carefully with such a limit, but that is a worthy goal along with the practice in having a purpose, using details, and staying with one point of view.

2. CHOOSING A SUBJECT, Chapter 2, pp. 19-33
   Deals with the problem of restricting the subject, with adapting a point of view, and with establishing a purpose.

   Following the study of this chapter, an outline for reference can be put on the board, an outline the students should use as a check-sheet for everything they write.

   a. Purpose or thesis of theme (simple statement)
   b. Explanation of thesis
   c. Examples of proof of thesis
   d. Restatement of thesis
      (Some authorities object to d. in the outline as "old-fashioned." Young writers, though, will benefit from following each step, including the restatement of thesis.)

   Another way of handling the above check-sheet for writing is to say that the writer expresses his purpose or thesis by going from the general to the specific, the order being

   a. General statement of thesis
   b. Clarifying statement--more specific
   c. Limiting the thesis by reference to specific example(s)
   d. Restating explicitly the thesis.

3. ORGANIZATION, Chapter 3, pp. 34-58
   Closely related to Chapter 2 and should be presented in sequence.

   This chapter deals with illustrative organization--see "c" in the above check-sheet--and includes analytical writing: clarifying statement, causal explanation, examples, comparison, contrast...all presented to the student with examples.

4. OUTLINING, Chapter 4, pp. 59-79
Concerns the uses of outlines, the types, conventions and the all-important testing of the outline to see if it really cements itself, i.e., that A is a part of I, that 1, 2, and 3 are parallel and do go back to A and to I, like proving a math problem.

   Issues of the Atlantic Monthly give excellent material for outlining. Most articles illustrate that modern writers of high caliber DO have a purpose and DO explain that purpose through logical organization. By outlining such articles, the student can see the purpose of writing in reverse; he may then be more convinced of the value of a preliminary outline for his own projected writing.

   Students can also outline the notes from lectures by the teacher. They can outline their own three-paragraph themes and the themes to be prepared at home. They can outline some of the introductory discussions of the literature found in An Approach to Literature, like "Introduction to Fiction," pp. 9-30; "Introduction to Poetry," pp. 275-282; "Introduction to Essay," pp. 509-512; and "Introduction to Drama," pp. 603-610.

   Finally, they can outline the "Discussion" part of the literary selections from the text. Such outlines help to clarify the important information contained in these discussions as well as to sharpen the skill in picking out main headings and sub-headings.

5. PURPOSEFUL DETAILS, Chapter 5, pp. 80-97
Is concerned with the importance of effective detail, selection of details, the difference between the detailed and the general statement, and the importance of revision for greater detail. It points up the difference between padding for the required number of words and details actually helping to achieve the main purpose. It persuades the student to avoid hackneyed expressions by promoting the need for thought in choosing the best word for the desired effect.

5. COMPOSITION IN LITERATURE, Chapter 6, pp. 98-130
Covers four requirements for good paragraphs: completeness (clarity of topic), unity, orderly movement, and coherence. The study of coherence is especially valuable since coherence is so frequently violated within the sentence, within a paragraph, and within a theme. Transitional words, transitional paragraphs in long themes, and exact pronoun reference are studied as important components of coherence.

7. ARGUMENT AND PERSUASION, Chapter 15, pp. 224-275
This is a long and difficult chapter covering argument, persuasion, types of premises, types of inference (induction, deduction, and a combination of the two),

fallacies in argument, and the evaluation of controversy. It is long, difficult--but most worth while. College Board examinations always present some exercise based on the type of skill involved in recognizing valid argument. Besides, any good expository writing requires skill in avoiding pitfalls like argument from analogy or circular reasoning.

Short assignments involving one principle from the chapter at a time are helpful when followed by class discussions and the suggested exercises in the text. And the argumentative-persuasive type of literary essay can be read for illustrations of the principles discussed in the chapter. Emerson's "Self-Reliance," and Charles A. Beard's "The Idea of Progress," (pp. 546-556 and 533-541 respectively in An Approach to Literature) are suggestions.

Students realize, after studying this chapter, which actually involves a kind of survey course in logic, the truth of this statement: "Thinking is not primarily a pleasure; it is a rigorous discipline of framing hypotheses and seeking evidence."

8. ESSAY-TYPE EXAMINATION, Chapter 13, pp. 249-252
This chapter has specific value for students because of attention to the following basic errors: (pp. 252-257)

   a. failure to read a question carefully
   b. failure to provide the detailed treatment necessary for an adequate answer
   c. failure to point up the significance of factual information

Further, the discussion of "recommended procedure" in writing essay answers, pp. 249-257, is constructive guidance.

9. THE RESEARCH PAPER, Chapter 14, pp. 276-323
Essential for college-bound students. Studied in conjunction with essay contests, parts like "Using the Library," "Reference Works," "Preparing the Bibliography," "Note-Taking," "Outlining," and "Documenting the Evidence" have a practical application.

Another type of practice in the research paper can come from the student's required reading of a foreign novel in translation. The first paper written could discuss the thesis (theme), substantiating the points made by specific reference to the novel. The second paper could assign students the job of finding, reading, taking notes on cards, and making a bibliography for what three critics have said about a partiuclar foreign novel. This second assignment is primarily practice in research, but familiarity with HOW critics discuss a book is an added dividend. Advanced Placement tests call for critical discussion of a long piece of literature.

10. SYNOPSES AND SUMMARIES, Chapter 12, pp. 228-248
THE CRITICAL REVIEW, Chapter 15, pp. 375-387
These chapters recommended for study in whole or in part as the teacher and the class feel the need.

LITERATURE

If the teacher and students study cooperatively, the "Discussion" accompanying the prose and poetry in An Approach to Literature, and then study the questions given at the end of each selection, real progress will be made in reaching the specific objectives of understanding the author's techniques in critical reading.

A. Following is a sample of HOW the reading of a required novel, Hardy's The Return of the Native, can be handled.

1. Read to the class, requiring notes in outline form, the article "How to Know a Good Book from a Bad," by H. W. Garrod in A Traveler's Library, compiled by S. Maugham, pp. 535-545.

2. Use points made in the article to set up criteria for individual judgment about The Return of the Native and novels to be read later.

3. While the outside reading is progressing on The Return of the Native, study Hardy's short story, "The Three Strangers" in the literature text, pp. 87-101. Study Hardy's poems, "Neutral Tones," "On an Invitation to the United States," and "The Convergence of the Twain," including the Discussion Section provided for each: pp. 329-331, 336-340, and 380-382, respectively.

4. As a book report, assign a topic to be developed and "proved" by reference to the book: "Nature and Time function in The Return of the Native almost as if they were characters."

5. Give an assignment like developing this topic sentence: The characters in Hardy's The Return of the Native are representative of human emotions rather than individual personalities."

6. Limit assignments like #4 and #5 to avoid rambling: 200 words is enough if thinking and wording are careful. As impromptu assignments, they help the students prepare for the pressure-of-time requirements on APP or College Board exams.

B. Following is a list of short stories from An Approach to Literature. Since they contain such elements as symbolism, irony, and contrast, they help in the specific goal of learning how to do intensive reading.

1. "The Use of Force" by William Carlos Williams, p. 31
2. "An Episode of War" by Stephen Crane, p. 34
3. "The Lottery Ticket" by Chekhov, p. 37
4. "Flight" by Steinbeck, p. 40
5. "The Wish Book" by Milburn, p. 51
6. "The Three Strangers" by Hardy, p. 87
7. "In Another Country" by Hemingway, p. 101
8. "The Killers" by Hemingway, p. 106

When students have read the same story--or novel, essay, poem--panel discussions can be useful. Each student contributes his major impression, answering questions asked by the others or by the listeners in the class: "What do you think about...?" and "Why?" (Most important).

C. Following is a list of the poems from An Approach to Literature." They represent the two main types of poetry, lyric and narrative, but they vary in complexity.

1. NARRATIVE POETRY:

   a. "Sir Patrick Spens" Anonymous, p. 284
   b. "Frankie and Johnny" Anonymous, p. 284
   c. "The Star-Splitter" Robert Frost, p. 286
   d. "Edward" Anonymous, p. 287
   e. "My Last Duchess" Robert Browning, p. 291
   f. "The True Lover" A. E. Housman, p. 296
   g. "The Farmer's Bride" Charlotte Mew, p. 299

The student can supplement his initial effort to define poetry by asking, "In what way does this narrative poem differ from a straight prose narrative of the same event?" He can notice the obvious differences of form (metrical instead of prose); and the difference in organization (implication instead of explanation), but the important discussion will center around total effect: what figurative language, if any, helps? Or maybe it doesn't help. Why is concentration (brevity) a part of the total effect--even though the narrative poem may be longer than a prose paraphrase of it. In other words, the student must grapple with more than a simple content. The "Discussions" in the text help greatly.

2. LYRIC POETRY:

   a. "The Eagle" by Tennyson, p. 302
   b. "Silver" by de la Mare, p. 304
   c. "The Woodpile" by Robert Frost, p. 305
   d. "Nulla Fides" by Patrick Carey, p. 310
   e. "The Lamb" and "The Tiger" by William Blake, pp. 316-317
   f. "That the Night Came" by Yeats, p. 319
   g. "Come Down, O Maid" by Tennyson, p. 327

The student can learn the definition of lyric poetry, figure out meter and rhyme scheme, try a prose paraphrase, but, again, the important question is HOW does the poet get his TOTAL EFFECT.

The student may be helped to ask: Is there an object being described? Why not take a photograph How does the feeling or mood of the poem come through: by language? by choice of details to include? by the rhythm as part of the meaning? by the poet's identification in some way with what he is portraying? How does the theme of the poem depend on meter and sound effects? (See pp. 319-321 in An Approach to Literature.)

For practice in recognizing the importance of the tone of a poem in giving the speaker's attitude--through diction, rhythm, sentence structure, kind of simile and metaphor, amount of direct speculation, moralizing, or philosophizing, this group is helpful:

a. "Neutral Tones" by Hardy, p. 329
b. "To a Mouse" by Burns, p. 331
c. "To Ianthe" by Shelley, p. 333
d. "I Heard a Fly Buzz When I Died" by Dickinson, p. 334
e. "Composed Upon Westminster Bridge" by Wordsworth, p. 335
f. "Come up from the Fields, Father" by Whitman, p. 335
g. "His Books" by Southey, p. 336
h "Death the Leveler" by James Shirley, p. 342
i. "On an Invitation to the United States" by Hardy, p. 336
j "At Her Window" by Frederick Locker-Lampton, p. 342

For emphasizing the complexity of imagery, its use, good and bad, in communicating the poet's ideas and feelings, read

a. "Very Like a Whale" by Ogden Nash, p. 359 (good "introduction" to the problem!)
b. "Ode on Melancholy" by Keats, p. 355
c. "You, Andrew Marvell" by Archibald MacLeish, p. 360
d. "Song" by Thomas Carew, p. 361
e. "The Good-Morning" by John Donne, p. 373

For the combination of imagry, attitude, tone, theme, rhythm and compression to convey the poet's experience or ideas, read

a. "The Convergence of the Twain" by Hardy, p. 380
b. "To His Coy Mistress" by Marvell, p. 392
c. "The Funeral" by Donne, p. 396
d. "London" by Blake, p. 387 (compared with Wadsworth's "London")
e. "Sonnets at Christmas" by Tate, p. 400

D. Following is a list of the essays from An Approach to Literature that lend themselves to a close study of ideas as they are affected by 1) the presentation of facts, 2) the arrangement of facts, 3) the interpretation of facts, 4) the emotions aroused in the reader, and 5) the mood communicated:

a. "Old China" and "Dream Children: a Reverie" by Charles Lamb, pp. 588-594
b. "Pulvis et Umbra" by Stevenson, pp. 519-523
c. "The Cosmic Whirlpool" by George W. Gray, pp. 524-533

d. "The Idea of Progress" by Charles A. Beard, pp 533-541

e. "Self-Reliance" by Emerson, pp. 546-556

E. Following is a sample of HOW the drama can contribute to depth in reading. Anyone can find a summary of the action of a well-known play. Students in English: Advanced Placement need to go far beyond the summary stage. Aside from the plays included in An Approach to Literature, the following list of plays with sample questions may prove helpful: (All answers would need to be based on specific reference to the text rather than on personal opinion alone.)

KING LEAR

1. What parallism is there between the main plot and the sub-plot?
2. Discuss the use of irony in the play.
3. Contrast King Lear and Gloucester.
4. Discuss the purpose of madness throughout the play: what does it contribute to plot, atmosphere, and characterization?

HENRY IV, PART I:

1. How is the problem of unity handled?
2. A dramatist cannot describe characters through exposition. How does Shakespeare develop Prince Hal and Percy Hotspur as "real" people?
3. Discuss Falstaff at the Battle of Shrewsbury as a philosopher, as a man of action, as a foil for Hotspur, and, as a failure.
4. What is Shakespeare's attitude toward Falstaff and Prince Hal?
5. How is mature comedy developed through irony?

OEDIPUS THE KING

1. What is the contribution of the Chorus?
2. Does Oedipus represent a victim of fate or is he a tragic hero?
3. What part does "poetic justice" play in the working out of Oedipus' fate?
4. Why is the "guilt" of Oedipus an element over which the reader (audience) suffers acutely?
5. Apply Aristotles' definition of tragedy to OEDIPUS THE KING.

AN ENEMY OF THE PEOPLE

1. How does Dr. Stockman exemplify Everyman?
2. How does he represent Ibsen himself?
3. What is the theme Ibsen presents?
4. Discuss this play and OEDIPUS in their representation of "things as they are": Do persons really "dig their own graves" by their own actions? DO persons trying to do what is right usually end up in the wrong?

IS stubborn adherence to a planned course of action often the "fateful" course to some kind of destruction?

5. Discuss the irony in the title.

TESTING AND EVALUATION

A. Tests should be of essay type.
B. *California Reading Test* can be given at the end of the second semester to test vocabulary and comprehension. Growth can be measured if the same test in a different form is also given in September.
C. A test like *Greene-Stapp Language Ability Test* can help decide what emphasis needs to be made on mechanics and on writing skills.
D. Final examination both semesters should be essay questions on authors and their writings. It is advisable, too, to include a poem for critical evaluation. (The sample in the *Advanced Placement Syllabus*, the "Acorn Book," will serve the teacher well as a guide.)
E. The records from weekly tests and the chronological file of composition for each student are the basis for term and semester grades.
F. The real "evaluation" in this course is a steady process involving the actual evidence of improvement from theme to theme, from discussion to discussion. Students must learn the process of evaluating their own work critically: actually, every revision of a theme is a kind of self-evaluation.
G. Student evaluation of other students can be most useful, not necessarily for an actual grade, but as training in careful appraisal. Learned by practice on someone else's papers, this habit can increase the student's skill in his own revisions. Besides, there is a kind of "tonic" inherent in conscious or sub-conscious competition: Is mine better or worse than this? Why didn't I think of that idea? How did he say so much more than I did in fewer words?
H. In the present arrangement of classes, individual conferences may have to take place during class time. However managed, they are an essential part of evaluation, both for teacher and student.

TEXTS, REFERENCES, TESTS

A. TEXTS

1. *Writing with a Purpose*, James M. McCrimmon, Houghton Mifflin, 1957
2. *An Approach to Literature*, Brooks, Purser, Warren, Appleton-Crofts, Inc., 1922
3. *The College Placement English Workbook*, H. Ewell Hope, Kennesaw Publishing Co., Revised Edition (83rd printing), pp. 1-31

B. REFERENCES

1. *Word Clues*, Amsel Greene, Row Peterson & Company, 1949
An excellent textbook-workbook in word study and vocabulary building. Pupils might work on this independently or teachers might include it in the course. Price: $1.50 net, $2.00 list.
2. *English in Review for College Entrance Tests*, Joseph R. Orgul, Ph.D., Oxford Book Company, New York, .957
A paper bound collection of most useful information that

individual students could use independently or that the class could use for reference and study as a supplement.
Price: $.95 net.

3. Adventures in World Literature, Harcourt Brace, 1958 (Revised)
A very useful collection that the serious student of English might well appreciate as background for college work. It cannot be required but, if several copies were available, students could be encouraged to use it for independent reading and study. Price: $3.59 net (no pictures!)

4. Current issues of The Atlantic Monthly

5. Dictionaries. See: PROFESSIONAL AIDS following this section.

6. Advanced Placement Program Syllabus, 1956 and 1958,
Program Director, Advanced Placement Program, College Entrance Examination Board, 425 West 117 Street, New York 27, New York.
Price: $1.50.
Both students and teacher should be familiar with this "Acorn Book".

7. College English, Published by National Council of Teachers of English, 704 South 6 Street, Champaign, Illinois.
Subscription Price: $4.00 yearly.

8. The Pocket Book of Short Stories, edited by M. E. Speare.
An excellent anthology students may want to own. Price: $.35.

C. TESTS

1 Greene-Stapp Language Abilities Test, suggested for diagnostic purposes and/or measure of achievement.
World Book Publishers, 2126 Prairie Avenue, Chicago, Illinois.
Forms AM and BM Price: Test $6.40 for 35
Answer Sheets $1.70 for 35

2. California Language Test, 5916 Hollywood Boulevard, Los Angeles, California. WXYZ Series. Price: Test Booklets $.08 each
Answer Sheets $.04 each

PROFESSIONAL AIDS

A. For the Classroom

1. Webster's New World Dictionary of the American Language, College Edition, thumb-indexed, World Publishing Company, 1958.
Price: $6.00

2. Merriam Webster Collegiate Dictionary

3. American College Dictionary, thumb-indexed, Random House.
Price: $6.00

4. Roget's Thesaurus, dictionary form, thumb-indexed. Doubleday, Garden City. Price: $2.59

5. Roget's Dictionary of Synonyms and Antonyms, thumb-indexed. Putnam. Price: $4.50

B. For the Teacher

1. Understanding Drama: Twelve Plays, Brooks, Heilman, Holt. Price: $6.95
2. Understanding Fiction, Brooks, Warren. Holt. Price: $3.00
3. Understanding Poetry, Brooks, Warren. Holt. Price: $6.00
4. Short Stories for Study, Short, Sewall. Third Edition Holt. Price: $3.75

SUGGESTED NOVELISTS FOR REQUIRED READING

Austen, Jane
Barrie, Sir James M.
Bennett, Arnold
Blackmore, Richard D.
Bronte, Charlotte
Bronte, Emily
Buchan, John
Buck, Pearl
Bulwer-Lytton, Sir Edward
Burney, Fanny
Byrne, Don
Cather, Willa
Cervantes, Miguel de
Chase, Mary Ellen
Conrad, Joseph
Crane, Stephen
Cronin, A. J.
Deeping, Watwick
Defoe, Daniel
De Hartog, Jan
Dickens, Charles
Dostoevskii, Feodor M.
Doyle, Arthur Conan
Dudintsev, Vladimir
Eliot, George
Fane, Julian
Fielding, Henry
Fisher, Dorothy Canfield
Flaubert, Gustave
Forster, E. M.
Galsworthy, John
Goudge, Elizabeth
Green, Gerald
Hardy, Thomas
Hilton, James
Howells, William Dean
Hugo, Victor
Huxley, Aldous
Ibanez, Vincente B.
James, Henry
Kaye-Smith, Sheila
Kingsley, Charles
Kipling, Rudyard
Lagerlof, Selma
Lewis, Sinclair
Locke, John
Mann, Thomas
Masefield, John
Maugham, W. Somerset
Melville, Herman
Meredith, George
Nordhoff, Charles B. and Hall, James N.
Priestley, John B.
Reade, Charles
Richardson, Samuel
Scott, Sir Walter
Shute, Nevil
Stevenson, Robert L.
Thackeray, William M.
Tolstoy, Leo
Trollope, Anthony
Undset, Kirsten
Walpole, Horace
Walpole, Hugh
Wells, H. G.
Wharton, Edith
Wolfe, Thomas
Woolf, Virginia
Wylie, I. A. R.

Note: This page may be torn from outline and placed on a bulletin board for reference purposes.

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